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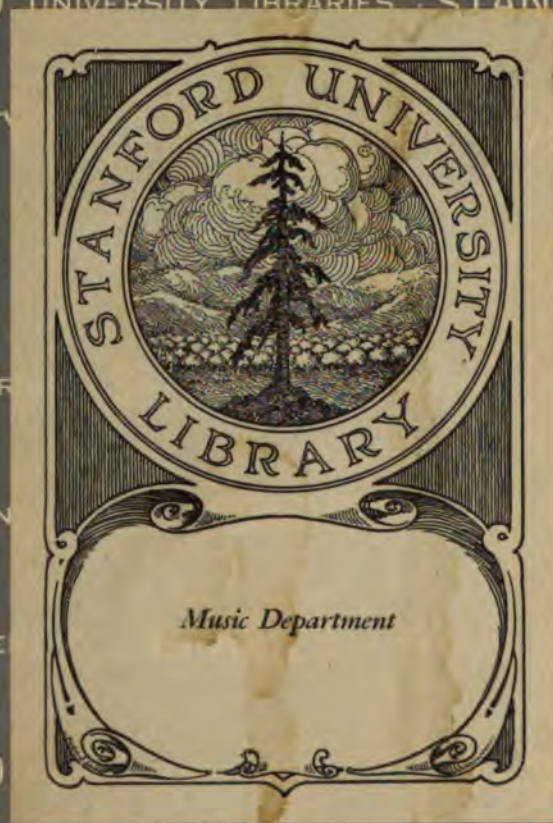
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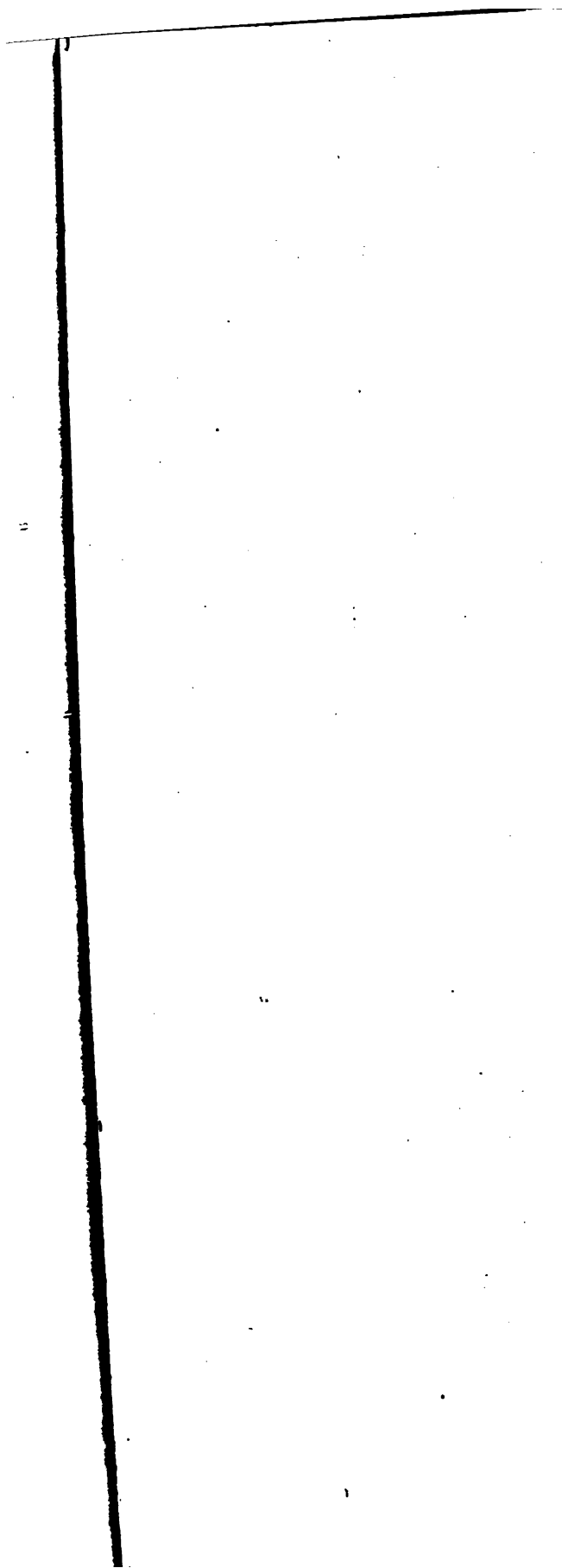
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H.

THE
PRINCIPLES
OF MUSIK,

IN
SINGING AND SETTING:

WITH

The two-fold Use therof,
[*Ecclesiasticall and Civil.*]

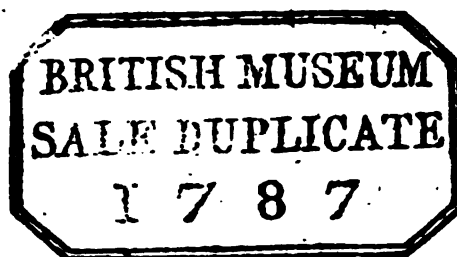
By

CHARLES BUTLER Magd. Master of Arts.



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TO
THE MOST NOBLE
AND GRACIOUS LORD,
CHARLS,

BY THE GRACE OF GOD,
PRINCE OF GREAT BRITAIN,
FRANCE AND IRELAND.

SIR,



Here is nothing that more conduceth to the prosperiti and happines of a Kingdom, than the good education of yuthe and children : In which the *Philosopher requireth three Arts especially to be taught them [*Grammar, Musik, Gymnastik* :] this last for the exercise of their lims in activiti and feats of Arms ; the other two for the ordering of their voices in Speech and Song. Meerly to Speak and to Sing, ar of Nature : and therefore the rudest Swains of the most barbarous Nations doe make this dubble use of their articulate voices : but to speak well , and to sing well, ar of Art : so that
¶ 2 among

* *Polit. L. 8. c. 3.*

THE EPISTLE

among the best Wits of the most' civilized people, none may attain unto perfection in either facultie, without the Rules and Precepts of Art, confirmed by the practice of approved Authors.

I have been induced, (My GRACIOUS LORD) for the furtherance of the studious, to set forth the Principles of both these vocall Arts, [*Grammar and Musick*.] The first hath, not long since, been graciously received by your Graces sacred hands: the other modestly higheth after hir Sister, hoping for the like acceptance: that so, both beeing safely shrouded together vnder the wings of your Princely protection, may daily grow into the lov and favour of the ingenuous: and so be admitted to serv, (the one with matter, the other with form, the one with hir words, the other with hir Tones) not only for the instruction and recreation of Men; but also, for the service and praise of him, who is the Author of them both, as of all other Arts in the

† No les wittily
and learnedly,
than poetically,
explained by di-
vine Du Bartas,
and his worthy
Interpreter Jo-
sua Sylvestre.

• Instit. Orat.

l. 1. c. 4.

† Ibid. c. 10.

† Columns of *Heber*.

That these two shold' not be parted in the discipline of children, *Quintilian* sheweth, where he saith, that *Grammar* cannot be perfect without *Musick*. * *Nec citra Musicen Grammatica potest esse perfecta, cum ei de Metris Rhythmisq; dicendum sit*. And again, that *Grammar* is under *Musick*, & that the same men formerly taught them both: † *Architas atq; Aristoxenus subjectam Grammaticen Musica putaverunt, et eosdem utriusq; rei praeceptores fuisse*. And for *Musick* it self, the Philosopher concludeth the speciall necessiti therof in breeding of Children, partly from its naturall delight, and partly from the efficacy it hath, in mooving affections and vertues.

The

D E D I C A T O R I E.

The first Reason he proposeth thus: * *Habet Musica naturalem voluptatem, per quam illius usus cunctis ætatibus cunctisq; moribus est acceptus*: the second thus: † *Sunt autem in Rhythmis & Melodijs similitudines, maximè penes veras naturas Iræ, & Mansuetudinis, ac fortitudinis, & temperantiæ, atq; contrariorum his, & aliorum omnium quæ ad mores pertinent.* Upon which two Reasons he inferreth his Conclusion: *Quod si hoc potest Musica, clarum est quod ad puerorum disciplinam est adhibenda, & in ea pueri sunt instituendi.*

* *Polit. l. 8. c. 5.*

† *Ibidem.*

Besides these and * sundry other civill uses of this Art, it hath one (above all other Arts) much more excellent: which Venerable † *Beda* noteth in these words: *Nulla Scientia ausa est subintrare fores Ecclesiæ, nisi ipsa tantummodo Musica: per hanc Plasmatorem mundi collaudare debemus, & benedicere.* No Science, but Musick, may enter the Döres of the Chyrch. By this we praise and blesse the Creator of the world.

* *L. 2. c. 3. § 2.*

† *In Musica practica.*

This use did that religious, wise, valorous, and victorious King of the holy Land, [the man after Gods own heart] make of it: who was a skilfull practicer both of vocall and instrumentall Musik, set to those sacred, eloquent, and Majestik Meeters, which himself composed, both for the present Service of his gracious God, who had don so great things for him; and also to remain, for Instructions, Devotions, and Patterns, to be learned, exercised, and imitated of Gods people, in all ages, and languages, to the worlds end.

The Example of which devout and zelous King, many Christian Princes, Kings, and Emperours

THE EPISTLE

did follow with like zeale and devotion. *Constantine the Great*, that most blessed Emperour, for the more honour of divine service, began the Chyrch-song: * *Constantinus cantare primus cepit*. The pious Emperour † *Theodosius* in the mids of the Congregation, did likewise lead, in singing the Hymns unto God. The Emperour * *Justinian* himself did make a Song; which began, *The onely begotten Son and Word of God*: and gave it to the Chyrch of *Constansinople* to be sung. And, after them, that incomparable Prince, the most Puissant, Politik, Fortunate Conquerour; the most Prudent, Magnificent, Religious Governour, CHARLES, surnamed the GREAT, his zeale was such, that † whensoever he came to any Citti, he went to the *Psalmodi*, and sang himself: appointing to his Sones and his other Princes lessons to be sung, &c. A worthy precedent for all Christian Potentates!

* Eusebius l. 4. de vita Constantini.

† Niceph. Eccl. hist. l. 1. c. 3. Pius Imperator Theodosius, ipse medius hymnis canendis præsit, habitu privato incedens.

* Niceph. l. 17. c. 28.

Post Synodum, Imperator cantilenam [cujus initium est, Unigenitus Filius et verbum Dei] composuit: atq; eam ecclesie, inter psallendum,

usurpandam tradidit. † Carion Chronic. l. 4. Quando rex fuit in urbibus, accessit ad psalmodiam, & una cecinit ipse: & filiis ac principibus distribuit lectiones canendas: & precationem suam, cum pio sermone conjunxit: To w^hie Narration our Autor addes aⁿ Epiphonema, Quam pulchrum exemplum fuit toti orbi terrarum, tantum principem, acis jam dimicaturum, stare in templo, & se, & ecclesiam, & imperium, Deo commendare!

* In Psal. 134.

This Divine use of *Musik*, together with the Civil, * *St Chrysostom* doeth thus recommend unto us: *Principale ejus lucrum est, ad Deum Hymnos dicere, Animam Expurgare, Cogitationem in altum tollere, de presentibus & futuris Philosophari. Habet autem cum his & multam Voluptatem, & Consolationem aliquam, et Recreationem: & facit eum qui canit Gravem, & Venerandum*. For which special Vertues, is this Art worthily preferred before all other, *Theologi* onely excepted. Planè judico † (sayth one) *nec pudet asserere, post Theologiam, esse nullam Artem, quæ possit*

† Luth. in Epist. ad Senfeli-um Musicum, cited by Calvinus.

DEDICATORIE.

possit Musica equari : nam ipsa sola, post Theologiam, id præstat, quod aliqui sola Theologia præstat : scilicet Quietem & animum latum. Hence is it, that *Musik* alone, of all the sevn liberall Sciences, is honoured with the highest Degree of Schooles.

* Hence is it, that the learnedst of Kings [your most Noble Progenitor] hath graced the Professors of this profound Mystery, with an Emblematicall Coat of Armes : and made them a free Company of the great Cittie, or third Universiti. Hence is it, that *Charles* the Ninth of France, mooved with the like loov and affection to his intended Musically Academi, did, with his own hand and great Seal, confirm both it and the Constitutions thereof: professing himself the Protector, and first Auditor of the same. *Mersennus* in C. 4. *Genes. V. 24. Article 15.*

** Thus recorded by S^r George Buck [Gentleman of the Kings privi Chamber] in his Treatise of the third Vⁿiversiti, annexed unto Stowes Chronicle. Cap. 38.*

In this third Vⁿiversiti of the best Musicians of this kingdom: and equall to any in Eu-

rop for their skill, either in Composing and Setting; or in Singing and Playing upon any kinde of Musically Instruments. whereupon it followes,

The Musicians have obtained of the King Letters patents, for a Societie and Corporation. And, for their Arms, they bare Azure, a Swan Argent, within a Treasure Counterflour Or: and, in a Chief Gules, a Rose between two Lyons Or. And, for their Crest, the Signe called, by the Astronomers, the Orphean Lyre.

Most^e Gracious Prince, these two sociated Sisters [*Musik* and *Grammar*] these two liberal Arts, necessary in the liberal education of yuthe, prostrating themselves at your Highnes feet, humbly pray, that, by your safe conduct, they may freely passe to the ingenuous *Tyroes* of this Land, for the furtherance of Gods Service, and the Godly Solace of good Men ; [the two scopes of these two, and all other the Blessings of our heavenly *Father* :] Who therewith so fill your Heroik spirit, that, to the

THE EPISTLE &c.

the Glorie of the Giver, the Happines of the Receiver, and the Joy of all those that lov the Peace and Prosperitie of *Sion*, you may equalize, or rather exceed even the worthyest of your most renowned Ancestors.

Your Highnes

devoted Servant,

CHARLS BUTLER.



THE PREFACE

TO THE READER.



THE Art of Musick, (*Musical Reader*) for so important and manifold * Uses thereof, is found so necessary in the life of Man; that even in these giddy and muffled times, it is still retained by the best, and in some measure respected of all. But the elder wiser ages, as they acknowledged the Art to be the most ancient, so did they highly reverence the Professors thereof, esteeming them as Prophets and wise men among them. *Timagines* author est (saith † *Quintilian*) omnium in literis studiorum antiquissimum Musicen extitisse: quæ tantum antiquis illis temporibus, non studii modò, verùm etiam venerationis habuit, ut iidem, Musici, & Vates, & Sapientes, judicarentur. To this purpose speaketh *Ecclus* of the ancient words of his Nation. * That they were leaders of the people by their counsels, and by their knowledge of learning meet for the people: wise and eloquent in their instructions: such as found out Musical Tunes, and recited Verses, in writing. Such were Davids chief Musicians, [† *Asaph, Heman, and Jeduthun, being also Prophets*:] of whom *Heman* was the Kings Seer: yea such was the King himself, [*the sweet Singer of Israel:] whom for this cause † the same *Autor* doth thus commend.

v.8. In all his works he praised the Holy One most high, with words of glory: with his whole heart he sung songs, and loved him that made him:

9. He set Singers also before the Altar, that, by their voices, they might make sweet Melodi, and daily sing praises in their Songs. And such were, among the Greeks, those famous Musicians and Poets, *Orpheus, Linus, Amphion, Arion, Terpanther, Timotheus*, and others, men of great power among the people; whom by their art and wisdom, they brought from a wild and brutish

* *Videlicet.* 2.

† *l. 5. c. 10.*

* *c. 44. v. 4*

v. 5.

† *vid. l. 2. c. 2.*

§ 1. (2) in *Not.*

* *2 Sam. 23. 1.*

† *Ecclus. 6. 47.*

The Prefac^e

isf manner of living, to Civiliti and Morality. And therfor oder learned men, renowned for their wisdom, wic could not attain to the perfection of this, would yet bee Students of this divine Art; dat, at least, dey might have some competent knowledg thereof. * Claros nomine Sapientiae viros, nemo dubitaverit studiosos Musices. Of this number † Plutark testifiese divine Plato to bee one: who was instructed therein by two eivie Skool-masters, [Draco and Metellus.] Studiosissimus Musices fuit Plato: ut qui Draconem audivisset Atheniensem, & Metellum Agrigentinum. And * Quintilian, dat Socrates [Plato's master, & † wisest of Philosophers] was an oder: who having neglected the study of this profitable and necessari Art (as himself calleth it) in his yout^h, was faine to learn it in his old age. * Socrates jam senex instrui Lyrâ non erubescerebat: and himself saith dat † Connus was his Master, who taught him Musick: for defence wer^e of bee made this answer; * Dat it was not unmeet for him to learn things wic befor^e bee had not known, beeing so profitable for this life. Objurgantibus respondit, nequaquam absurdum esse ea discere, quae prius nescivisset communi vitae tam utilia & necessaria esse.

Neider has this profitable and necessari Profession been more acceptable unto the Wise and Learned, dan to the great and mighty Potentates of the world. * Elfred or Alfred a Saxon King, [the mirror of Princes, Founder of the most famous Universiti] besides his knowledg in oder Arts, his many Moral and Divine Vertues, was most skilful in Musick: wer^e of in his greatest Extremity, bee made greater use, dan of all his oder bo^e inward and outward Helps. † Hadrian the Emperour was an excellent Poet, and Musician, bo^e for the Theori and the practice. The Emperour * Alexander Severus, renowned for his Vertue and Piety, was learned in the Mathematicks, and especially in Musick. The warlike King † Henri the Eighth of England, did not onely sing his Part^s sur^e, but himself composed a Service of 4, 5, and 6 Part^s: as Erasmus testifiese of his own knowledg. * The Duke of Venosa, an Italian Prince, of late yeeres, composed many rare songs; wic Mr. Peacham affirms himself to have seen. But † the Landgrave of Hessen, in these days carryes away the Palm for excellency, not onely in Musick, but in whatsoever is to bee wisd in a brave Prince. I have

* Quintil. l. 1. c. 10.

† De Musica.

* Q. ibidem.

† So judged by the Oracle of Apollo. v. Academic. Quæst. l. 1.

* Quint. ibid. † Plato in Menexeno. Connus habeo præceptorum Musices.

* Erasmus lib. 3. Apophthegm. 72.

* Speed's Chron. lib. 7. c. 36.

† Idem lib. 6. c. 47.

* Ibid. c. 27.

† Mr. Peacham in his Compleat Gentleman.

* Idem ibidem

† Ibidem.

to the READER.

ſet'n (ſait d'is Auzer) 9 or 10 Sets of Motets, and ſolemn Ad-
ſik, ſe purpoſe^h for his own Cappel: wer^t, for de mor^t honour
of ſome Feſtival, and ſomtime's, for his Recreation on^{ly}, bee is
his own Organist.

De lou and honour w^{ie}, for de profitab^{le} and neceſſari Uſes of
d'is Art, de chief of Men [as wel de wiſ^t and Learned as de Princes
and Monarks of de ear^t] do^t giv unto it, Ulyſſes, in Homer,
for de ſame reaſons, requir^t from all men.

* Πάν γὰρ ἀνθρώπων ἐνχοῖν ἄνθρωποι,
Τῶν τε ἱμῶν εἰς, καὶ διδύς.

Omnibus enim hominibus mortalibus, Musici
Honore digni ſunt & Reverentia.

Henc^t is it, dat as for de excellenci of Homers Poeſi, de † Co-
lophonii, Chii, Salaminii, Smyrnaei, and oter peoples did
all calleng^t Homer to bee deir Countriman; ſo, for de ſame cauſe,
divers Countris do^t claim de Inventer of d'is Art to bee deirs.
Some wil hav^t Orpheus, ſome Linus: [two ancient famous
Poets and Muſicians:] of w^{om}^t, Virgil, Eclog. 4.

Non me Carminibus vincet nec Thracius Orpheus,
Nec Linus; huic mater quamvis, atq; huic pater adſit:
Orphei Calliopeia, Lino formoſus Appollo.

And ſome wil hav^t Amphion, him w^{oſt} Muſik dream Ston^s
to de building of de walls of Theb^s; (* Movit Amphion la-
pides canendo) as Orpheus tamed wild^t Beaſts, and mad^t
Trees to danc^t after his Harp:

† Mulcentem Tigres, & agentem Carmine Quercus.

By w^{ie}, de ſame Poet, in * an oter plac^t, ſewer an oter king
to bee moſt: to wit, dat by de vertue of deir wiſ^t and pleaſing
Muſicall Poems, de on^t browgt de ſavage and beaſt-lik^t Thra-
cians to humaniti and gentleues; de oter perſwaded de rude and
cruel Thebans to de fortiſſing of deir Citti, and to a Civil con-
verſation.

Sylvestres homines ſacer interpreſq; Deorum

Cadibus, & victu ſordo deterruit Orpheus:

Dictus ab hoc lenire Tigres, rapidosq; Leones,

¶ ¶ 2

Dictus

* Odyſſ. 6.

† Cicero pro Ar.

chia. Homerum
Colophonii Ci-
vem eſſe dicunt
ſuum: Chii ſu-
um vendicant:
Salaminii repe-
tunt: Smyrnaei
verò ſuum eſſe
contendant. De
Bux Geſſius l. 3.
c. 1. recitat 7
Citti's dat did
calleng his
birs. Septem
urbes certant de
ſtirpe inſignis
Homeri: Smyr-
na, Rhodus, Co-
lophon, Salamis,
Chios, Argos.
Athens.

* Horat. Carm.
l. 3. Ode 11.

† Georg. 4.

In Arte Po-
etica.

De Prefac^e

Dictus & *Amphion*, Thebanæ Conditor arcis,
Saxa movere sono Testudinis; & prece blandâ
Ducere quò veller.

† *Pro Archia
Poëta.*

* *In his Prefac^e
to Poëtæ prin-
cipes, set out by
himself.*

† *Elif. anima-
lum, l. 10. c. 29.*

*Altogether dat wie is spoken of de wild^e beasts, Tulli affirmes
to bee tru^e in de proper sens. † Bestiæ sæpe immanes cantu
flectuntur, atq; consistunt. Dis ting testifies Henricus Ste-
phanus* wer^e hē saith, dat hee saw in London, a Lion dat left
his meat to hear Musick; qui Musicen audiendi gratiâ epulas
suas defereret. Cælius Rhodoginus notes out o' Strabo, dat
Elephants ar delighted wit^h Singing, and de sound of Tabrets: and
out of Plutarch in Sympotiacis, dat most brut^e beasts ar pleased
and affected wit^h Musick: as de Harts wit^h Pipes, and Dolphins
wit^h Singing, and de Hummi of de Harp. And de Pythagoreans
(as † Ælianus writes) affirm, dat of all beasts der^e is none dat
is not delighted wit^h Harmoni, but on^ly de As. Pythagorei affir-
mant solum, ex omnibus animalibus, Asinum ad harmoni-
am factum non esse.*

* *V. l. 1. c. 2.
S. 2. (f)*

*Oders ascrib^e de Invention of dis Art to Mercuri: becaus hee
found out de *first Instrument by de Tortois-shel. Oders to de
Muses, of whom it hat its nam^e. And oders to Apollo, [de President
of de Muses:] wo sayt of himself, dat hee invented bot Poesi and
string-instruments:*

† *Metam. l. 1.
in fine.*

* *Virgil Ecl. 2.*

† *Arist. Polit.
l. 8. c. 6.*

† *Per me concordant Carmina Nervis:*
as som say dat Pan was de Inventer of wind^e-instruments:

* *Pan primus calamos cerâ conjungere plures.*

*Instituit. — and som, Minerva: † Antiqui aiunt
Minervam Tibiæ reppericem.*

*All wie and oders might
haply bee, in deir severall countri's, eider Autors or authors of Mu-
sick and musical Instruments: for wie dey wer^e in deir tim^es ad-
mired. But de people of God doe tru^ely acknowledg a far mor^e an-
cient Inventer of dis divin^e Art: [Jubal de soon of Lamech
de sixt from Adam:] of whom it is said, dat * hee was de Fader
of all dat handle de Harp and Organ: i. of all Instruments,*

* *Genes. 4. 21.*

† *Vide l. 2. c. 1.
§ 1. (a) (b) in
Notis.
Musica Dei do-
num.*

† *bot^e Entata and Empneusta: wie Instruments doe necessa-
rily impli^e de Voic^e, [de Ground and foundation of dem bod^e.] And
St. Augustin^e goet yet farder: saying dat it is de gift of God
himself, and a Representation or Admonition of de sweet^e Concens
and*

to DE READER.

and Harmoni, wie his wisdom has made in de Creation and Administration of de world. * Non enim frustra per Prophetam (qui hæc divinitus inspirata didicerat) dictum est de Deo, † qui profert numerosæ seculum. Unde Musica, [i. Scientia b. ne modulandi], ad admonitionem magnæ rei etiam, mortalibus rationales habentibus animas, Dei Largitate, concessa est. &c.

But althowg Musick bee de *gift of God; yet, like oder his graces and benefits, it is not given to de Idle: dey dat wil have it, must receive it to dem wie de hand of Industri. To put in practice de Inventions, and works of skilful Artists, [i. to Sing and to Play wel] (by reason of de many Accidents of de Notes, de sudden changing, or rising and falling, of de voice, and de true & ready Fingering and Stopping of de Instruments, in so many sundry Lessons) is no Easy matter: but artificially to Set dose Lessons to voices and instruments, is a work so full of Difficulti and deep speculation, (by reason of de multitud and great varietie of Rules and observations, and of secret Mysteries, wie he bid in dis profound Mathematick) dat a skilful and expert Composer († althowg bee bee first furnished with a most excellent Wit, Memory, and Judgment, and a naturall Aptnes and procliviti unto it; and moreover bee wel Seen, and exercised, in de choicest patterns of de best Musicians) shall finde de Proverb verified in his work, Καλὰ τε καὶ Δυσκολὰ: Difficilia quæ pulchra.

Seeing derefor (Ingenuous Reader) dis mysterious and celestiall Art, for de Antiquiti, for de Authors, for de various Uses and effects derof, throgh its various Modes, Melodi, and Harmoni, wie deir sweet Ornaments, (both in human and divin offices) have been, is, and deserves ever to bee, esteemed and affected of all men; what remainet, but dat dey who ar capable of it, doe Studdi and Practice it; and dat dey who ar not, doe Honour and Reverence it, and de Professors derof; de sweet fruit of wofe serious Studdi, and sacred Raptures, in so many good Uses, dey happily enjoy?

Wotton, April 4. 1636.

* Epist. 28. ad Hicetonymum.

† Esai. 40. 12. 26. and 28.

* Vid. l. 2. c. 3. S. 1.

† V. Epil. lib. 1.

CHAR. BUTLER.



TO
His friend M^r *Charls Butler*,
Upon his Book^c of Musik.



*I R, I am satisfi'd: since you have fown,
By this Book^c, all the former were your own.
This is the System: dost the Practik Parts
Of Nature's rare Musik, and of Arts.*

*For what, Great Butler, is thy Syngeni,
But Nature's two-part-Song? What is thy Bee,
[That little, busy thing was so admir'd]*

What is it else, but Nature's compleat Quire?

*As for thy Grammar, dear I earned by
Wie Consonants and Vowels Harmonie.*

*When dost sweet Accents have my Senses stol'd,
By Rhetorick den robs mee of my Soul.*

*Enough, good Butler: Stay thy Quill: and let
Win^c not so ravish, but it instruct our ear.*

HUM. NEWTON Bacc. Mag. Col.



IN M^{rs}. CAROLI BUTLERI Musica.

Sydereis alii referunt sua Carmina Gyris,
Et geminis accepta Polis modulamina. Sant qui
Stridente, in vacuis, Euro aut Aquilone, Cavernis,
Edidicere sonos : sic olim Fistula nata est,
Dum Pan insequitur Syringa, & murmure ducto
Ad numerum, mediis suspirat anhelus avenis.
Ulcerno tribuunt alii primordia, & Artem
Multisonos duræ revocant Incudis ad ictus.

*Pythag. in
Macrobi. de Somn.
Scip. Lib. 2. c. 1.*

Inter Apes didicit *Butlerus* amabile Carmen :
Concentusq; avidâ dum captat ab aure, canoros
Deprendit Litui fremitus : dumq; applicat acres
Alveolis sensus, graviorem Tympana pulsus
Edunt ; & misto fervent præsepia Cantu.
Verum audisse parum est, tam te communia tangunt
Commoda : quin repetens *Hyblæ* murmura Gentis,
Imprimis : & toti prostat Symphonia Plebi.

Attica Melliflui non ultra Terra *Platonis*
Jactet in ore favum, & teneræ Cunabula Proles
Plena thymo : *Butlere*, tibi par gratulor Omen:
Namq; tuis etiam sedere Examina Labris.

S A M. E V A N S. Nov. Col. Soc.



To the learned Author.

O N^o Imp has mad^d lov^s brain admir'd :
Din^o has teem'd fix, yet is not tyr'd :
Thy Grammar, Rhet^{ric}, Monarch^y,
Musik, Orator, Symp^{ty}.
Toucing ay present Book^s, Ist say,
D^o all turn'd our Musiks nigt to day :
Was erst was Discant, it may bee
Heer^e learn'd as Plain-song nou from thee.
Butler, d^o all drawn all Musik drist,
De Learners sirt to satisf^y.

Jo. P I N C K Art. Mag. Nov. Col. Oxon.



DE Printer to DE READER.

Along de Antipiti, Certainti, and Faciliti, of de Orthogra-
pi or true writing, used in dis and oder Book's, bee sufficiently
demonstrated in de Englis Grammar; yet, becaus de Aspirat's (wie im-
med' ar most easy) seem' to som, as de first figt, difficult and obscur'; I
fowge it not amis, in du vacant pag' to explan' dem, by deir sim-
ple Consonants and de Letter of Aspiration [H:] of wie dey ar noting
els, but Abbreviations.

Tbeta, or Tbau.

Dbaletb.

Kbi, or Kbaph.

Ghimel.

Phi, or Pbe.

Sbin.

t

d

e

k

g

p

f

w

is

th, lik' Θ or Λ : as in tiffel, tank.

dh, lik' γ : as in dis, dat.

ch, ——— as in cain, capter.

kh, lik' χ or Δ : as in karacter, Tikieus.

gh, lik' λ : as in hig, migti.

ph, lik' ϕ or Ψ : as in pyfik, pilosoper.

sh, lik' Ψ : as in fall, fibbolet.

wh, ——— as in wat, wen.

Not becr', dat, of all de 8 Aspirat's, Θ and Ψ ar peculiar to de
Englis: de rest ar common to oder Languages wie ours: You may
bee pleased also to observ, dat E Sonant and E Silent, becaus different in
power and us', ar for de Readers ear, differenced in Figur' also. And dat
Q beeing (as de Nam' importet) an Abbreviation of C or K and V, an o-
der V after it, having no' us', is derfor' omitted, as superfluous. See de
Prefac' to de Grammar, and eac Letter in bu plac'.

J. HAVILAND.



DE PRINCIPLES OF MUSIK.

LIB. I. CAP. I. Of de Mood's.



MUSIK is de (a) Art of (b) modulating
Not's in (c) voic^e or instrument. De
wie, having a great (d) power over de
affections of de mind^e, by its various
Mood's produce in de hearers various
effects.

De^r Mood's ar (e) fiv^e : [*Dorik, Lydian, Æolik, Prygian,*
and *Ionik*.]

(f) De *Dorik* Mood^e consistet of sober slow-timed Not's,
generally in Counter-point, set to a Psalm or oder pious
Canticle, in Mæter or Rhyemical vers : de not's answering
de number of de Syllables. Dis move^t to sobriety, prudenc^e,
modesti, and godlines. *Vide* (e) in *Notis*.

(g) De *Lydian* Mood^e is a grav^e, ful, solemn Musik in Dis-
cant, for de most^e part^e, of slow tim^e, set to a Hymn, Antem,
or oder spiritual song in prose, and somtim^e in vers, de not's
exceeding often de number of de syllables : wie trag his
heavenly harmoni, ravishet de mind^e wie a kind^e of ecstasi,
lifting it up from de regard^e of earthly sings, unto de desir^e of
celestiall joyz : (*Vid.* (e) in *Notis*) wie it doe^t liv^ely resem-
ble. *Vid.* ¶ in cap. 3. § 1.

(a) (b)

(c)

(d)

(e)

Quinq; Modi
Musices.

De s Mood's.

I

Dorik.

(f)

2

Lydian.

(g)

2
3
Æolik.
(¹)

4
Prygian.
(¹)

5
Ionik.
(¹)

(¹)

(²)

(³)

* *Vid. (c) in*
Notis.

† *V. c. 3. § 4.*
¶ 4. & (c)
in Notis.

(^o)
* *V. (b) & (c)*
in c. 3, § 4, ¶ 4.
† *ibidem.*

* *Politic. l. 8.*
c. 3.

† *De Musica,*
l. 1. c. 2.

De (^h) *Æolik* Mood^e is dat, wie, wit its soft pleasing sounds, pacifye de Passions of de mind^e, and wit instruments or ditties *fa-la's*, in continued discant, delighting de sens, and not intending de mind^e of de hearer, like *Mercuri's Caduceus*, earme^t affections and car's, and so lullet him sweetly a sleep^e. *Vid. (c) in Notis.*

De (ⁱ) *Prygian* Mood^e is a manly and corragious kind^e of Musik, wie, wit his statly, or loud and violent ton's, rouset de spirit, and inciteth to arms and activiti: sue ar Marcees, Almains, and de warlike sounds of Trumpet, Fift, and Drum. *Vid. (c) in Notis.*

De (^k) *Ionik* Mood^e is contrary to de Prygian: an effeminate and delicat^e kind^e of Musik, set unto pleasant songs and sonnets of loov, and sue lik^e fanci's, for honest mirt and deligt, eiesly in feasting and oder merriments. *Vid. (c) in Notis.*

And som Musik is compounded of som or all of des^t: as de Battel-galliard. For all wie various effects, dis (^l) Mathematical Art and sevne liberal Scienc^e, ha^e been always respected, and used, of all sorts of people, as wel (^m) learned and ingenuous, as (ⁿ) ignorant and barbarous.

Des^t 5 Mood's, wie *Cælius Rhodoginus* (out of *Cassiodorus*, or rader King *Theodorus* Epistle to *Boetius*) rightly describ^e * by de Effects, som Desin^e and Distinguis (as dey doe de Airs) by de final Key of de Bas^e: or † rader by its (^o) Constituted Ton^e but Skilful Musicians know hou to form any Mood^e in any Key or Ton^e indifferently: so it be * conformable to de Air of the † Subject.

AN NOTATIONS TO CAP. I.

(^a) **A**N Art. So Aristotle: * *Veteres inter Disciplinas Musicam collocaverunt, ex eo quod Natura querit non solum in negotio recte, verum etiam in otio laudabiliter posse versari.* And Boetius: *Cum sint quatuor Matheseos discipline; ceteræ quidam ad investigationem veritatis laborant: Musica vero non modo speculationi, verum etiam moralitati conjuncta est.*

(^b) *Modulating.* So doe's † *S. Augustin^e* defin^e it: *Musica est scientia bene modulandi.* De proper differenc^e wer^e of he doe's aus der^e maintein.
Modulatio

Modulatio potest ad solam Musicam pertinere; quamvis modus, unde flo-
rum verbum est, possit etiam in aliis rebus esse.

(c) *Voic' or instrum.* Dns in effect dōt dat holy *Fader divid' :
Sonus triplex est : aut in voce animantis, aut in eo quod flatus in Organis
faceret, aut in eo quod pulsu ederetur. By de first, meaning vocal Mu-
sik; (wie is de eief); by de second, de musik of Organs and oter wind-
instruments; by de third, de Harp or Lute, or oter instrument dat foun-
det by roue or strok'.

(d) † Tullius. Assentior ego Platoni, nihil tam facile in animos teneros
atq; molles influere; quam varios canendi modos: quorum dici vix potest,
quanta sit vis in utramq; partem. Nam & incitat languentes, & langue-
facit excitatos; & tum remittit animos, tum contrahit: civitatumq; hoc
multarum in Grecia interfuit, antiquum vocum servare modum; quarum
mores lapsi ad molliem, pariter sunt immutati cum cantibus. Dns Plato:
and after him * Aristotle. In melodijs ipsis sunt imitationes morum: & hoc
est manifestum: statim enim † harmoniarum distincta est natura; ita ut qui
audiunt aliter disponantur, nec eodem modo se habeant ad unamquamq; ip-
sarum: sed ad quasdam flebiliter & contracte magis, ad quasdam mollius
secundum mentem: ad aliam verò mediocriter & compositè plurimum:
ut videtur Dorica facere sola omnium* harmoniarum. Dēf various effects
were lik'wis observed by † Macrobius. Omnis habitus animi, cantibus gu-
bernatur: nam dat cantus somnos, adimitq;: nec non curas immittit, &
retrahit: iram suggerit, & clementiam suadet: &c. And by S* * Isidor':
Omnes affectu nostri, pro sonorum diversitate, vel novitate (nescio qua oc-
culia familiaritate) excitantur magis, cum suavi & artificiosa voce canen-
tur. Also by Cassiodorus, or rather King † Theodorus, mor' at larg': Mu-
sica cum de secreto Nature, tanquam sensuum Regina, tropis suis ornata pro-
cesserit, reliqua cogitationes exiliunt; omniaq; facit ejici, ut ipsam solum-
modo delectet audiri. Tristitiam noxiam jucundat: tumidos furores atte-
nuat: cruentam servitiam efficit blandam: excitat ignaviam, soporantemq;
languorem: vigilantibus reddit saluberrimam quietem: viliatam turpi
amore, ad bonum studium revocat, castitatem: sanat mentis tedium bo-
ni cogitationibus semper adversum: perniciofa odia convertit ad auxilia-
tricem gratiam: & (quod beatam genus cura ionus est) per dulcissimas vo-
luptates expellit animi passionem: incorpoream animam corporaliter mulcet,
& solo auditu ad quod vult deducit.

(e) Fiv'. As * Caelius Rhodoginus observet out of de above-cited E-
pistle Quid Cassiodorus (saiz hee) super modis Music' prodat, attenden-
dam magnopere. Mod'us Dorius prudentie largitor est, & castitatis effector:
Phrygius pugnas excitat, votum furoris inflamat: Aiolius animi tempe-
states tranquillat, somnumq; jam placatis attribuit: Lydius intellectum ob-
tusis acuit, & terreno desiderio gravatis caelestium appetentiam inducit,
bonorum operator eximius. Adjicitur à plerisq; Ionieus, quem floridum in-
telligunt ac jucundum. But † Martianus Capella, making 3 degra's of
eae of de fiv', accountes in all 15. D O R I U S, Hyvodorius, Hyper-
dorius: L Y D I U S, Hypolydius, Hyperlydius: A E O L I C U S, Hy-
porolicus, Hyperæolicus, P H R Y G I U S, Hypophrygius, Hyperphry-
gius:

* Tom. 1. de
ordine l. 2.

† De legibus l. 2.

* Polit. l. 8. c. 5.
† 1. Modorum.

* Sen modorum.
† L. 2. de Som-
nio. Scip.

* De Ecclesiast.
officiis. lib. 1.
cap. 5.

† Epist. ad Boc-
tium Musicum:
wie is de 40.
Epist. in Cassio-
dorus.

* Variarum l. 9.
c. 3.

† As Glaucum
has Dodeca-
cordi. l. 1. c. 21.

gius : IONIC U S, Hypoionicus, Hyperionicus. In all wie *Hypo* signifies a defect, and *Hyper* an excel of de Mood' principal.

Sum ancient Musicians mad' but two Mood's, [Dorik and Prygian:] referring all oder unto dem. † *Quidam in harmoniis posuerunt duas species, unam Doricam, alteram Phrygiam:* ceteras omnes vel ad Doricam, vel ad Phrygiam referunt.

De fir' Mood's by wie dos' various effects ar wrowgt, * *Cassiodorus* fewet to hav' deir severall appellations of de Countri's, in wie, according to deir severall manners and dispositions, dey wer' inventend and practised. *Hoc totum (lat hœ) quinque modis agitur: qui singuli provinciarum, ubi reperti sunt, nominibus vocitantur: as lik'wile * Boetius: Modi Mulci Gentium vocabulo designati sunt. Quo enim unaquaq; gens gaudet, eodem Modus ipse vocabulo nuncupatur.*

De first has his nam' of *Doria* a civil part' of Græc', nær' *Asens*: de oder 4 had deir beginnings and nam's from certain Regions of Asia minor, wie bordering upon Græc' wer' peopled by Græcian Colonis.

De *Lydian* Mood' was so called of *Lydia*, famous for de golden River *Pactolus*, and de winding retrograd' *Meander*: de on' resembling de treasur' and glorious matter of de Ditti; de oder de pleasing Reports and Reverts, wit oder admirable varicti's of de Musik. De chief cities ar *Piladelpia*, and *Sardis* [the royall seat of rich *Cresus*.]

De *Eolick* of *Eolia* [de Kingdom of *Eolus*] wenc' hœ is feined to send his rushing wind's: de wie du' hœrin resemble dis Mood', dat dey also hav' a sopiting facultri.

De *Prygian* Mood' of *Prygia*, a region bordering upon *Lydia* and *Caria*: in wie is *Cios* dat martiall Mart-toun, and de most hig hil *Ida*, famous for the Trojan war.

De *Ionian* of *Ionia*, wie lyet between' *Eolia* and *Caria*; for de godnes of aier and de commodious situation, inferiour to non' of de Asian Regions: wos' plenty and idlenes turned deir honest mize into † lasciviousnes: as *Athenæus* observed in his tim': * *Nostra etate Ionum mores deliciis sunt perditissimi: eorumq; itidem Cantus ab illo vetusto multum diversus.* It was adorned wit 12 great citi's wero' *Ephesus* and *Miletus* wer' two.

Dis Mood' is also called *Modus Chromaticus* [i. *coloratus, fucatus*,] of *Chroma, color*: becaus as pictur's ar beautified wit trim liv'ly collors, to pleaz de wanton ey; so dis kind' is as is wer' collored wit delicat' liv'ly sounds to pleaz de wanton ear.

(†) Of de *Dorik* Mood' ar de Psalms in Meter: and all grav' and honest songs: sue as is, *Like to de Damask-rose we see, --- &c.* de Auzor wer' of is M^r F. Quarles: wo has written many excellent Divin' Poems. De wol' book' of Psalms was lat'ly set fôr' in 4. Parts by M^r Thomas Ravenscroft, composed by John Farmer, Th. Morley, G. Kirby, Thomas and John Tomkins, R. Allison, I. Milton, and sundry oders: but de greatest part' by him dat set dem out.

Of dis Mood' wer' dos' sober feast-hymns, wont to bœ sung in de prais.

† *Arist. Pol. l. 4. c. 3.*

* In de above-cited Epist.

* *Mus. l. 1. c. 1.*

1
Dorik.

2
Lydian.

3
Eolick.

4
Prygian.

5
Ionik.

† *Vide l. 2. c. 3. § 4. (b) in Notis.*
* *Deipnosopist: l. 1. 4.*

1
Dorik.

Cap. I.

Of de 5. Mod's.

praiz of honourable men: wie * *Tulli* remembreth. *Vtinam extarent illa ca'mina quae multis seclis ante suam aetatem in epulis esse cantitata à singulis convivis, de clarorum virorum laudibus, in Originibus scriptum reliquit Cato.* In † another plac', to de voic' is added de Recorder or Shalm. *Gravissimus author in Originibus dixit Cato, Morem apud Maiores hunc epularum fuisse, ut deinceps qui accubarent, caverent ad tibiam clarorum virorum laudes: alioq' de Pythagoreans sacred raderto affect de Harp or other string-instruments, becaus every on' by himself might sing and play upon* * *Entata* togeder. Dis Mod', for de Moraliti and Mediocriti der'of (I may ad for faciliti) de Filosofer advise to be first learned of yung beginners. † *Manifestum (inquit) quod Doricam praeceteris decens est juniores addiscere.*

() Of de *Lydian* Mod' ar doſt solemn Hymns and oſter sacred Chyre-songs, called *Motets*, à *motu*: becaus dey moov' de harts of de hearers, striking into dem a devout and reverent regard of him for wof praiz dey wer' mad'. Des' *Motets* requir' most' Art, of all Musik, in Setting: fitly to take Discords and Bindings, using plain, soft, sweet' Dis-canting, wie frequent, grac'full Reports and Reverts. Agreeable unto de art of de *Setters* fold' be de art of *Singers*: sweet'ly and plainly to expref de words and syllables of de Ditti, dat dey may be understod of de Congregation: and beeing lik' deir *Motets* [grav', sober, holy] to sing wie a grac' to de Lord in deir harts. *V. l. 2. c. 1. § 2. 4. and c. 2. § 5.*

Of dis Mod' seem' doſt religious vouz of de *Romans* in deir sacrifices; and deir grav' Canzons at de solemn feasts of deir Magistrats: of wie † *Tulli*; *Neq; verò illud non eruditorum temporum argumentum est, quid in Deorum pulvinaribus, & epula Magistratum, fides praecinunt.* And lik' wil' doſt funeral Elegi's of Noble men, commanded in de old' Roman Lawz. * *Honoratorum virorum laudes in Concione memorantur: easq; etiam ad cantum tibicinus prosequuntur, cui nomen Nenia: quo vocabulo Niam Graeci cantus lugubres nominant.*

Of dis Mod' is dat passionat' Lamentation of de good musical King, for de deat of his *Abſalom*: Composed in 5. Parts by Mr *Tb. Tomkins*, now Organist of his Majesti's Chappel. De melodious harmoni wer'of, wen I heard in de *Musik* skool, weider I fold' mor' admir' de sweet' wel governed voices (wie consonant Instruments) of de Singers; or de exquisit Invention, wit, and Art of de Composer, it was hard to determine.

Des' *Nenia* or funeral Elegi's, seem' to hav' been de first use of dis Mod': as *Caelius Rhodoginus* observe in de plac' of *Cassiodorus* before cited. *Prima Lydii modi constitutio fletus lamentationisq; causis facta est. Nam Aristoxenus in primo de Musica, Olympum tradit in Pythonis sepultura cecinisse tibiis, secundum Lydium modum, funeralia.*

Dis star'ly Mod' de Filosofer prefferes before all. † *LYDIA maxime omnium Harmoniarum ornatum simul, doctrinamq; affert.*

() Of de *Aeolick* Mod' * was that Enchanting Musik of de Harp, provided for King *Saul*, wen de evil spirit trubbled him: wie Musik being mad' by on' dat was cunning, and cold play well, so earned de evil

5

* In Bruto
¶ 38.

† Tusc. Quæst.
lib. 4.

* V. l. 2. c. 1. § 1.

† Polit. l. 8. c. 7.

2

Lydian.

† Tusc. Quæst.
lib. 4.

* Cicero de legib. l. 2.

28

† Polit. l. 8. c. 7.

3

Aeolick.

* 1 Sam. 16.

evil spirit; dat Saul was refreshed, and was wel; and de evil spirit departed from him.

† Sozomen hist.
Eccles. l. 7. c. 23.

Of dis Mōd' was de Patetrical song of de god Bishop Flavianus: wie moved pittie in de Emperour Theodosius, and procured Pardon for de peoples offence. † *Populus Antiochenus Theodosii Imperatoris iram metuens ob seditionem exortam, Deo melodiis quibusdam lugubribus supplicabat. Flavianus quoq, episcopus, cum pro civibus apud Imperatorem adhuc offensum intercederet, persuadet adolescentibus, qui ad mensam Imperatoris canere solebant, ut psalmodius canerent que in Supplicationibus Antiochenorum usurpabantur. Quo facto, ferunt Imperatorem misericordii superatum, concessim iram posuisse & urbi reconciliatum.*

* De Musica.

Of dis Mōd' was dat calm Symponi wer'wie Achilles appeased his own Passions against Agamemnon: as * Plutarch notes out of Homer. *Ostendens enim Musicam multo in rebus esse conducibilem, introduxit Achillem, qui iram adversus Agamemnonem suam concoqueret musica opera, quam didicerat à sapientissimo Chirone, musica simul, & iustitia, ac medicina Doloris.*

† Lib. 9. c. 4.

* Tusc. Quest.
lib. 4.

Of dis Mōd' also was de Pythagorean Evn-song, mentioned by † Quintilian *Qui cum somnum peterent, ad Lyræ prius lenire mentes solebant; ut, siquid fuisset turbidiorum cogitationum, componerent:* And by * Tullius: *Mentes, as Pythagores à cogitationum intentione, cantu fidibusq, ad tranquillitatem traducebant.* For consopixing Car's and Passions, Instruments Entata symphona (v. l. 2. c. 1. § 1.) or generally mor' fir, dan oder instruments, or voices.

4
Prygian.
† Pol. l. 8. c. 5.
* Ibid. c. 7.

(1) Dus dō'e de Filosofe describ' dis Mōd': † *Phrygia distrahit ac rapit animum, & quasi extra se ponit.* And againe; * *Habet eandem vim Phrygia in Harmoniis, quam habet tibia in instrumentis: amba enim concitant animos, & in affectus impellunt.* De Prygian Mōd' dō'e distract and ravish de mind', and dō'e as it wer' set it besides it self: having de sam' force among de Mōd's, dat de Pip' or Fis' has among Instruments: for bod' of dem dō'e rouz up mens mind's and driv' dem into passions. Wie ting de skilfull Musician Timoteus proved in de great Alexander: Wom', wit his Prygian Flut', hee did so incens, dat de King ran presently to take up Arms: Wie being don, Sue (got Timoteus) fold' bee de Musik of Kings. * *Timotheum aiunt Tibiā ludentem suis Carminibus adeo perturbasse Alexandrum, ut inter audiendum ad Arma concessim corripicndum accurreret: Timotheum verò dixisse, Talia oportere esse Regia Tibiarum carmina.* De lik' dō'e † *Marsenius* report of dis Hyperprygian Mōd', in sundry Examples.

* Suidas in liti.
in I.

† In Genes. c. 4.
vers. 24. Ar.
tic. 15.

* King of Den.
mark surnamed
Borris.

But de stori of * *Ericus* Musician passet all: wo having given sort dat hee was able by his art to driv' men into wat affections hee listed, [even into anger and furi;] and being required by de King to put his skil in practis', harped so long, not upon on' string, (as de proverb is) but upon his Polykord Lyr', wit sue effectual Melodi and Harmoni, in varietie of Proportions, Figur's, Consecutions, Syncope's, Fuga's, Formaliti's, in his different Airs and Mōd's; dat his Auditors began first

Cap. I.

Of de 5. Mood^s.

7

to be moved wth som strang^r and contrari Passions: and at last wth his Prygian mod^e hee set de King into sue a Frantik mod^e, dat in a rag^e hee fel upon his most^e trusty friends, and, for lack of weapon, slu^e som of dem wth his fist: wth wen hee cam^e to himself, hee did moue lament. Dis is recorded at larg^e by Krantzius lib 5. Dania, c. 3. and by Saxo Grammaticus l. 12, Historie Dania. Der^rfor^e is dis mod^e fit for de warz: beeing so used by de Lacedaemonians, Romans, Germans, and oder warlik Nations, wth divers Instruments. † In bellis suis tuba utuntur Hetrusci, fistula Aicades, Siculi^s Fythidibus, Cretenses lyra, Lacedaemonii tibia, Cornu Thraces, Tympano Aegyptii, & Arabes cymbalo, ac Troes lituo: of wth Virgil.

† Clemens Alex.
4. Padag.
* Fiduculis.

* Misenum Aoliden, quo non praestantior aliter
Aere cedere viros, Martemq; ascendere cantus.

* Aeneid. 6.

Ac ibid. Et lituo pugnas insigni obibat, & basta.

† Exercitus Lacedaemoniorum Musicis fuisse accensos modis traditum. Quid autem aliud in nostris legionibus Cornua ac tuba faciunt? Quorum concentus quando est vehementior, tanto Romana in bellis gloria ceteris praestat. Sue was our Ancestors Mood^e: of wth Tacitus sayt, Cantantes ibant ad bellum.

† Quint. lib. 1.
cap. 10.

* In descriptione
Germanie.

Of dis Mood^e also (dowg not so violent) was the Pythagoreans Huncfup or Morning-Musik, to waken and rouz up deir spirits to studdi and action. Of wth Quintilian. Pythagoreis certe moris fuit, ut cum evigilassent, animos ad lyram excitarent, quod essent ad agendum erectiores.

† L. 9. c. 4.
5.
Ionik.
* Iliad. 2.

(*) Of de Ionik Mood^e, wer^e dos^e Epithalamia, or Hymens, mentioned by * Homer, in his description of deir Nuptial Rits:

Νύμφας δ' ἐκ θαλάμου παίδων ὄπ' ἀμυμονάων
ἤχιντο ἀνὰ δὲν πλὺς δ' ὑμῖνος ὁρῶν.
Κίεροι δ' ὀρχεσῖρες ἐδύναν: ἐν δ' ἀπὸ τοῖσιν
Αὐλῶ φέροντες βολὴν ἔχον.

Sponsas autem ex thalamis, tedis subaccensis,
Ducebant per urbem: Multusq; Hymeneus excitatus fuerat.
Iuvenes autem saltatores in orbem agebant: interq; bos
Tibia citbareq; sonum edebant.

Also dos^e Low-Sonnets, of wth Tulli: Nec dubitari debet, quin fuerint ante Homerum Poetae: quod ex iis Carminibus intelligi potest, ne apud illum in * Procorum epulis canuntur. † And generally all pleasant songs at Feasts: unto wth Ecclesi (in praising god men) compares de sweet memorial of King Josias. * Permembranc^e of Josias is as sweet as bonni in all mouds; and as Musik at a Banquet of Wth.

* Brut. 936.
* Iliad. A.
† V. l. 2. c. 3.
S 2. 11.
* C. 49. v. 1.

De Abus^e of dis Mood^e is reformed by de sober Ton^es of de Dorik, as Boetius fsewt out of Tulli's Fragments: Cum vinolenti adolescentes, ubi arum etiam cantu, ut sit, insipienti, pudica mulieris fores frangerent, admonuisse.

admonuisse Tibicinam ut Spondeum caneret, Pythagoras dicitur: quod cum illa fecisset; tarditate Modorum & gravitate canentis, illorum furentem petulantiam confedisse. In de Chromaticum, quod adolescentum remollescerent eo genere animi, Lacedaemones improbasse sciuntur.

Of dis Mod' ar Madrigalz and Canzonets.

Madrigal.

De Madrigal is a Kromatik Mod' in Discant, wof' not's do' often exceed' de number of de syllables of de Ditti; somtim' in Duple, somtim' in Triple Proportion: wif qik and swet' Report's, and Repeats, and all pleasing varietiz of Art, in 4, 5, or 6 Part's: having, in on' or mor' of dem, on' or mor' Rests, (especially in de beginning) to bring in de Points begun in an oder Part'.

Canzonet.

A Canzonet (as de nam' importet) is a les or forter song, of de sam' Mod': wof' not's, for de most' part' in Counterpoint, do' seldom exceed' de number of de syllables, beginning and ending togeder de Lin's of eae vers, commonly in 4 part's: so dat de Canzonet is to de Madrigal, as de Canticle to de Motet.

De chief autors heerof were *Alfonso Ferrabosco, Luca Marenzo, Horatio Vecchi, and Jo. Croce.*

Of dis sort ar Pavins, invented for a slow and soft kind' of Dancing, altogeder in duple Proportion. Vnto wie ar framed Galliards for mor' qik and nimble motion, alwais in triple proportion: and derfor' de triple is oft called Galliard-tim', and de duple, Pavin-tim'.

In dis kind' is also comprehended de infinit' multitudine of Balads (set to sundry pleasant and deligtfull tun's, by cunning and witti Composers) wif Country-dances fitted unto dem. But bo' in Madrigalz and Canzonets, Counterpoint wif Discant, and Discant wif Counterpoint, ar somtim' entereangably and artificially mixt.



All wie surly, migt and wold' bee mor' freely permitted by our Sages; wer' dey used, as dey owgt, on'ly for heale and recreation; and not corrupted, as dey ar, wif dangerous immodesti, and sley obsceniti, to de offenc' of God and god folk, and to de hurt bo' of body and sowl. (*Vid. lib. 2. c. 3. § 3. and 4.*)

* *Loc. com. clas.*
sis 3. c. 13.
§ 25.

Of de uses and abuses of Musik and Verses, at feasts, weddings, and oder meetings, dis is * *Martyrs* sentenc': *Omnia haec (si moderate ac temperate agantur) & ferri & commendari possunt. Nam haec tria bonorum genera concurrunt, [Honestum, Utile, ac Iucundum.]*

† *Tusc. Quest.*
l. 1.

(¹) *Vid. (*)*
 (^m) As well learned, &c. † *Cicero, Summam eruditionem Graeci stam censebant in Nervorum vocumq; cantibus. Igitur & Epaminondas, princeps meo iudicio Graeciae, fidibus praeclare cecinisse dicitur: Themistoclesq;, aliquot ante annu, cum in epulis recusasset Lyras, habitus est indoctior. Ergo in Graecia Musici floruerunt, discabantq; id omnes: nec qui nesciebat satis exultans doctrinam putabatur.*

* *In Somnium*
Scipionis. l. 2.
c. 3.

(ⁿ) (ⁿ) * *Macrobius. Non solum qui sunt habitu cultiores, verum universae quoq; barbara Nationes, cantus, quibus vel ad ardorem virtutis animentur, vel ad molliorem voluptatis resolvantur, exercent: & ita delinimentis canticis occupantur, ut nullum sit tam immitte, tam asperum peccus,*

Cap. II.

Of Singing.

9

peñus, quod non oblectamentorum talium teneatur affectu. And † Athenæus: Ad exercendam acuendamq; mentem confert & Musica: quæ circa apud singulas Nationes tum Græcorum tum Barbarorum, quorum nobis innouerunt leges ac instituta, in pretio est. Itaq; (ut non inſcitè Damon Athenienſis dixit) agitato præſus animo, cantiones atq; ſaltationes fieri neceſſarium eſt: liberales ac ſpecioſas ab animis ejuſmodi; contrariæ ab iis quibus animus diuerſus eſt.

† Deipnoſophiſt.
lib. 14.

(o) Aldowg eae Key hav^e in it divers Ton^s; yet, de Mi-clief beeing known, on^e on^{ly} is taken. For in *Scala duralis*, de Conſtituted Ton^e of G-ſol-re-ut is *Vt*: in *Scala naturalis*, it is *Sol*: in *Scala mollaris* it is *Re*. Lik^{wiſe} in *Scala duralis* de conſtituted Ton^e of C-ſol-fa-ut is *Fa*, in *Scala naturalis* it is *ut*, and in *Scala mollaris* it is *Sol*. And ſo of de reſt: See de ſecond *Scala* in c. 2. § 2. and (f) in *No-tis*.



C A P. 2. Of Singing.

§ 1. Of de Number of de Not^s.



MUSIC conſiſtet eider in (a) Singing, or Setting.

De Parts of
Muſik.
(a)

In Singing ar conſidered fiv^e ſings: [de Number, de Nam^s, de Tun^e, de Tim^e, and de 7 extern Adjuncts of de Not^s.]

Witin de ordinari compas of human^e voices [i. from de loweſt Not^e of a Mans Baſe, unto de higheſt of a Boyz Treble.] ar contained (b) 3 Septenariz of Muſical Not^s: aldowg der^e ar found ſom Baſes dat reach below, and ſom Trebles dat ariſe abov dis ordinari compas. And in Inſtruments de Not^s ar extended farther, bot^e upward and dounward: as in de *Virginal* to *C ſelfs* abov *cela*, and to *CC fa ut* below *ramet*: (in wie compas is contained ſowr Eigts, or a *Tetrakisdiapaſon*) wer^e unto is alſo added *A A re* placed upon de loweſt of de narrow or ſort Keyz: (of wie ſort^e all de reſt ar *Hemitonia*, ſerving for de ſarping and flattening of de ordinari Not^s of de *Scala*) all wie ordinari Not^s ar expreſt in de broad keyz alon^e. But de *Organ* goes yet a far greater compas: as rea^eing on^e wol^e Septenari

De Number of
de Not^s.
(b)

B

be-

* V. *in No-*
tis ad § 2 post
 (8) in (f)

☞
 (c)

Rul's and Spa-
 ces.

(c)

(c)

below C C *fast*, and fifteen^e Not^s or a *Disdiapason* above de
 * *Hyperboleam C solfz*: [in all 51 Not^s in the direct and na-
 tural order of de Scal^e:] besid^s de 20 extraordinari *Ho-*
miton's, and de second Set box^e of *Principals* and *Dispa-*
sons.

De number of Not^s Musical is der^efor^e divided by Sep-
 tenariz; becaus der^e ar in Natur^e but (c) 7 distinct
 founds, exprest in Musik, by 7 distinct Not^s, in de 7 se-
 veral Cliefs of de Scal^e. For de 8th and 15th Not^s hav^e de
 found or tun^e, and der^efor^e de nam^e, and clief, of de first:
 de 9th and 16th of de second: de 10th and 17th of de third:
 de 11th and 18th of de fowr^e: de 12th and 19th of de fift:
 de 13th and 20th of de sixt: de 14th and 21th of de sevnt^e.

Des^t eric^e sevn Not^s (as de Cliefs wer^e in dey stand)
 ar discerned by deir Places. A Plac^e is eider Rul^e or Spac^e.
 Inelevn Rul^s wit deir Spaces is comprehended de wol^e
 Scal^e. Of wie Rul^s in de pricking or setting down of any
 Part^e, (d) fiv^e ar commonly used: becaus dat number of
 Rul^s and deir Spaces ar Places enou for as many Not^s
 as de ordinari compas of a Part^e doe^s rea^e unto. If any
 Not^e happen to exceed^e dis compas; his Plac^e is to bee
 notified by (c) a fort Rul^e drawn for de nonc^e, eider abow
 or below, as you fall hav^e caus. Abow, as in de Bass^e, and
 below, as in de Countertenor, of de *Dial. V.* (b) in *Notis*
ad C. 3. § 1.

AN NOT A T I O N S TO CAP. II. § I.

(a) B Ecaus Singing is de best expressing of Musical sounds
 der^efor^e, by a *Synecdoche*, de word *Cano* [to Sing] is enlar-
 ged, and signifyes commonly, as wel to play on Instruments, as to Sing
 wit voices: as *Tusc. Quest. l. 1. Epaminondas fidibus praeclare cecinissit*
dicitur. (vide (=) c. 1.) and *Elog. 2. Imitabere Pana canendo. Sc*
Met. 1. Stru^{tis} cantat arvens. Vid. Rhet. l. 1. c. 2. Singing also by:
Metonymia effecti, signifyes heer^e as wel de knowledg of de prcepts
 as de practic^e: for de practic^e alon^e doe^s not mak^e a Musician: as *Orni-*
thoparchus out of *Guido. Musicorum ac Cantorum magna est differentia*
illi sciunt & distant; illi faciunt quod distatur. Est itaq; musicus ac
Cantor, quod Prator ad Praetorem.

(b) De

Cap. II. Of Singing, & 1. Of de Number of Not's.

(b) Des^t 3ree Septenariz or Orders of Not's and Sounds *Tulli did observ. *Mira est quedam natura vocis: cuius quidem è tribus omnino Sonis [† Inflexo, Acuto, Gravi] tanta fit & tam suavis varietas perfecta in Cantibus.* And * Quint. mentions, wer^t hee likenes Rhetorik to Musik *Musorum etiam aliò spectant, Manus tamen ipsa consuetudine, ad Graves, Acutos, Mediosq; sonos fertur.*

(c) Des^t 7 natural distinct Sounds or Not's, de Poet seewet to have been observed and used, even by Orpheus, [the father of Musik] bot^t in voic^t and instrument: wer^t, in recounting de pleasant exercises of de Elysian fields, hee saye,

† *Pars pedibus plaudunt choreas, & carmina dicunt.
Nec non Threicinus, longa cum veste, sacerdos
obloquitur numeris septem discrimina vocum:
Iamq; eadem digiti, jam pectine pulsat eburno.*

Som fox^t de danc^t, som verses do^t recit^t;
And Orpheus de 7 severall Not's der^t sings
In Numbers: and de sam^t do^t sweetly strik^t
Nou on de Harp-, nou on de Cittern-strings.

Althowg Boetius affirm de perfect Septenari to have been found out afterward by degrees. *Vide § 2. (†) in Notes.*

(d) Fir^t as commonly. For Plain-song, it being but of little compass, four Rul's have sufficed: for Instruments (wie go^t beyond de compass of voices) fixar required: and for de Virginals and Organs two Sixes: on^t for de left hand or lower keyz; and de oder for de right, or upper keyz. De wie two Senariz (wen gg is set in de highest of de lower 3ree Rul's of de left hand, and j: in de lowest of de higher 3ree of de left hand) do^t contain al de Gam ut: de lowest of de right hand, and de highest of de left hand being de sam^t: [to witte.]

(e) But if many Not's exceed^t, (so dat de set pite of de song bee altered) Transposition of de Clief is permitted: by wie means also a general mistaking of de places in pricking is wont to be amended: as



II

* De Oratore perfecta.

† Mean, Treble, and Bass.

* L. 5. c. 10.

† Aeneid. 6.

CAP. II. § II.

Of de Nam's of de Not's.

De Nam's of
de Not's.
(^a)

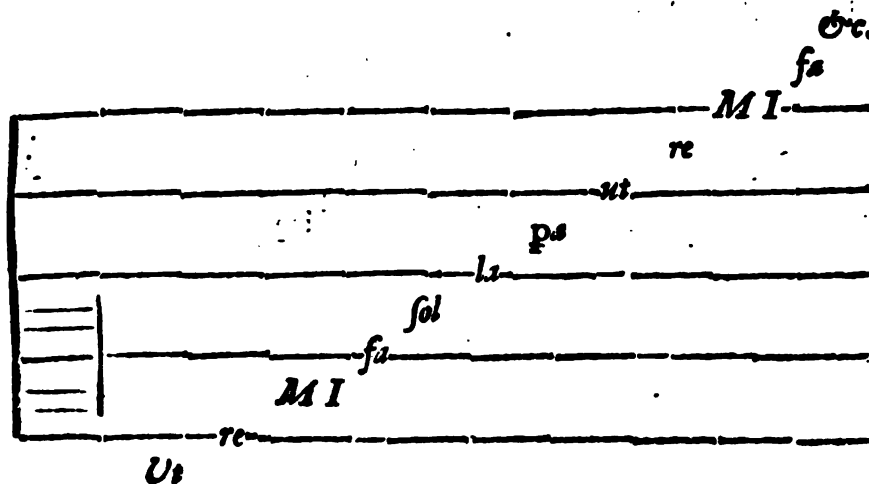
DE Nam's of de Not's wer^c (^a) invented for de mor^c easy and speedy instruction of Skollars in Tuning dem : dat bæing taught de Nam's and Tun's togeder ; wen dey ar perfect in dost, dey migt, by de help of dem, know dest de mor^c reddily.

De second Fa
or Pa.
(^b)

For de 7 Not's, der^c ar but six several Nam's : [*Ut, re, MI, fa, sol, la.*] De sevnt Not^c, becaus it is but a half-ton^c abov *la*, as de towrt is abov *MI* ; (wer^c as de rest ar all wel^c ton's) is fitly called by (^b) de sam^c Nam^c : de wie bæing added, de next Not^c wil bee an Eigt or Diapason to de first ; and consequently placed in de same Letter or Clief, and called by de sam^c Nam^c.

† See de free
MI-cliefs.

Of dest sevnt Not's dus Named, *MI* is de principal, or Master-not^c : wie † bæing found, de six servil Not's do^c follow , (bot^c ascending and descending) in deir order. As in example.



But de perpetual order of de Not's in de Gam-mt (a)

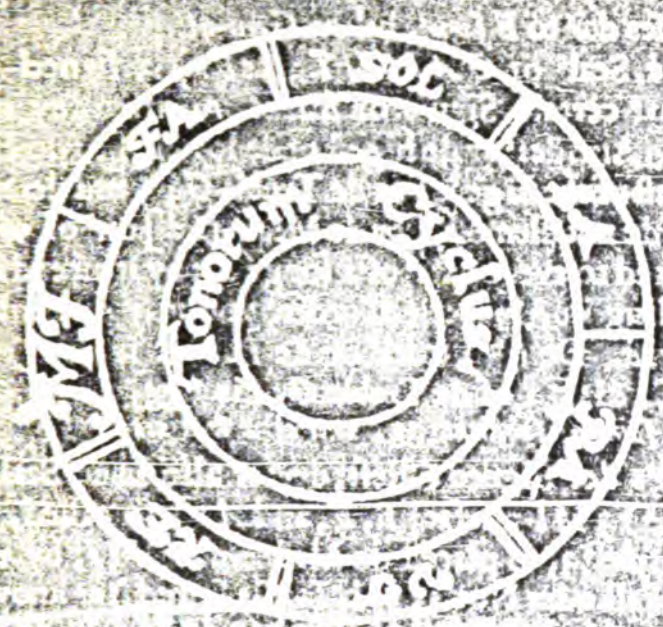
April 11, 1941

Dear Mr. [illegible]:

I have been thinking of you very much lately, and wondering how you are getting on. I hope you are well and happy. I have been very busy lately, but I have managed to find some time to write to you. I have been thinking of you very much lately, and wondering how you are getting on. I hope you are well and happy. I have been very busy lately, but I have managed to find some time to write to you.

Yours truly,

[illegible]

[illegible]

The following information was obtained from the
 records of the Office of the Secretary of the
 State of North Carolina, Department of
 Archives and History, Raleigh, North Carolina, on
 the date of the above mentioned report.

[illegible][illegible]

De l'huile de poisson et de la vitamine D. (1) (2) (3) (4) (5) (6) (7) (8) (9) (10) (11) (12) (13) (14) (15) (16) (17) (18) (19) (20) (21) (22) (23) (24) (25) (26) (27) (28) (29) (30) (31) (32) (33) (34) (35) (36) (37) (38) (39) (40) (41) (42) (43) (44) (45) (46) (47) (48) (49) (50) (51) (52) (53) (54) (55) (56) (57) (58) (59) (60) (61) (62) (63) (64) (65) (66) (67) (68) (69) (70) (71) (72) (73) (74) (75) (76) (77) (78) (79) (80) (81) (82) (83) (84) (85) (86) (87) (88) (89) (90) (91) (92) (93) (94) (95) (96) (97) (98) (99) (100) (101) (102) (103) (104) (105) (106) (107) (108) (109) (110) (111) (112) (113) (114) (115) (116) (117) (118) (119) (120) (121) (122) (123) (124) (125) (126) (127) (128) (129) (130) (131) (132) (133) (134) (135) (136) (137) (138) (139) (140) (141) (142) (143) (144) (145) (146) (147) (148) (149) (150) (151) (152) (153) (154) (155) (156) (157) (158) (159) (160) (161) (162) (163) (164) (165) (166) (167) (168) (169) (170) (171) (172) (173) (174) (175) (176) (177) (178) (179) (180) (181) (182) (183) (184) (185) (186) (187) (188) (189) (190) (191) (192) (193) (194) (195) (196) (197) (198) (199) (200) (201) (202) (203) (204) (205) (206) (207) (208) (209) (210) (211) (212) (213) (214) (215) (216) (217) (218) (219) (220) (221) (222) (223) (224) (225) (226) (227) (228) (229) (230) (231) (232) (233) (234) (235) (236) (237) (238) (239) (240) (241) (242) (243) (244) (245) (246) (247) (248) (249) (250) (251) (252) (253) (254) (255) (256) (257) (258) (259) (260) (261) (262) (263) (264) (265) (266) (267) (268) (269) (270) (271) (272) (273) (274) (275) (276) (277) (278) (279) (280) (281) (282) (283) (284) (285) (286) (287) (288) (289) (290) (291) (292) (293) (294) (295) (296) (297) (298) (299) (300) (301) (302) (303) (304) (305) (306) (307) (308) (309) (310) (311) (312) (313) (314) (315) (316) (317) (318) (319) (320) (321) (322) (323) (324) (325) (326) (327) (328) (329) (330) (331) (332) (333) (334) (335) (336) (337) (338) (339) (340) (341) (342) (343) (344) (345) (346) (347) (348) (349) (350) (351) (352) (353) (354) (355) (356) (357) (358) (359) (360) (361) (362) (363) (364) (365) (366) (367) (368) (369) (370) (371) (372) (373) (374) (375) (376) (377) (378) (379) (380) (381) (382) (383) (384) (385) (386) (387) (388) (389) (390) (391) (392) (393) (394) (395) (396) (397) (398) (399) (400) (401) (402) (403) (404) (405) (406) (407) (408) (409) (410) (411) (412) (413) (414) (415) (416) (417) (418) (419) (420) (421) (422) (423) (424) (425) (426) (427) (428) (429) (430) (431) (432) (433) (434) (435) (436) (437) (438) (439) (440) (441) (442) (443) (444) (445) (446) (447) (448) (449) (450) (451) (452) (453) (454) (455) (456) (457) (458) (459) (460) (461) (462) (463) (464) (465) (466) (467) (468) (469) (470) (471) (472) (473) (474) (475) (476) (477) (478) (479) (480) (481) (482) (483) (484) (485) (486) (487) (488) (489) (490) (491) (492) (493) (494) (495) (496) (497) (498) (499) (500) (501) (502) (503) (504) (505) (506) (507) (508) (509) (510) (511) (512) (513) (514) (515) (516) (517) (518) (519) (520) (521) (522) (523) (524) (525) (526) (527) (528) (529) (530) (531) (532) (533) (534) (535) (536) (537) (538) (539) (540) (541) (542) (543) (544) (545) (546) (547) (548) (549) (550) (551) (552) (553) (554) (555) (556) (557) (558) (559) (560) (561) (562) (563) (564) (565) (566) (567) (568) (569) (570) (571) (572) (573) (574) (575) (576) (577) (578) (579) (580) (581) (582) (583) (584) (585) (586) (587) (588) (589) (590) (591) (592) (593) (594) (595) (596) (597) (598) (599) (600) (601) (602) (603) (604) (605) (606) (607) (608) (609) (610) (611) (612) (613) (614) (615) (616) (617) (618) (619) (620) (621) (622) (623) (624) (625) (626) (627) (628) (629) (630) (631) (632) (633) (634) (635) (636) (637) (638) (639) (640) (641) (642) (643) (644) (645) (646) (647) (648) (649) (650) (651) (652) (653) (654) (655) (656) (657) (658) (659) (660) (661) (662) (663) (664) (665) (666) (667) (668) (669) (670) (671) (672) (673) (674) (675) (676) (677) (678) (679) (680) (681) (682) (683) (684) (685) (686) (687) (688) (689) (690) (691) (692) (693) (694) (695) (696) (697) (698) (699) (700) (701) (702) (703) (704) (705) (706) (707) (708) (709) (710) (711) (712) (713) (714) (715) (716) (717) (718) (719) (720) (721) (722) (723) (724) (725) (726) (727) (728) (729) (730) (731) (732) (733) (734) (735) (736) (737) (738) (739) (740) (741) (742) (743) (744) (745) (746) (747) (748) (749) (750) (751) (752) (753) (754) (755) (756) (757) (758) (759) (760) (761) (762) (763) (764) (765) (766) (767) (768) (769) (770) (771) (772) (773) (774) (775) (776) (777) (778) (779) (780) (781) (782) (783) (784) (785) (786) (787) (788) (789) (790) (791) (792) (793) (794) (795) (796) (797) (798) (799) (800) (801) (802) (803) (804) (805) (806) (807) (808) (809) (810) (811) (812) (813) (814) (815) (816) (817) (818) (819) (820) (821) (822) (823) (824) (825) (826) (827) (828) (829) (830) (831) (832) (833) (834) (835) (836) (837) (838)

[illegible]

dit. Quare eas in Introductorii sui chordis applicavit. Quod Iohannes 23.
Romanae urbis Pontifex, approbavit.

Def^s famous Syllables hie found in de first *Saphik* of de Hymn.

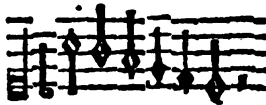
UT queant laxis *RE*sonare fibris,
*MI*ra gestorum *FA*muli tuorum;
*SOL*ve polluti *LA*bijs reatum.

Wie six nam's wer' denc'fore' generally taught and practised, in de sam' order, ascending and descending: as in wisty *Owens* conceited Epigram.

Epigr. 171.



dūm tollitur Aulicus enquit:



dūm cadit, alter ait.

(b) De sam' Nam'. Yet som, becaus de sevn^t Not' has a distinct sound from all de rest, rowgt god lik' wis' to giv it a distinct nam', and call it * Sy: † *Ericius Puteanus*, admitting also *Gu-do's* 6 Nam's, calles de sevn^t Bi: And a certain * *Duite-man* tok' upon him not on'ly to giv a distinct Nam' to de sevn^t Not', as dey; but also to nu'-nam' all de rest, as: *Bo, Ce, Di, Ga, Lo, Ma, Ni*. All def^s agree, to call de sevn se- verall Not's by 7 severall Nam's: † as som say de Greek's did by deir sevn vowels, [a, e, u, i, o, u, v.] But becaus (as is abov said) dis se- vn^t Not' is but a *Semitonium* from his inferior *La*, as de sevr^t is from his inferior *MI*; qestionles it is best, and most easy for de Learners, to call dem bo^d (as de manner now is) by de sam' Nam': aldwg de second Half^t. not' may, for differenc' from de first, bee written *Pa*: wie is de first syllable of *Pharos*, de nam' of an hig tour, and of an up- per garment; as dis second *Hemitonium* is de uppermost and higest of all de sevn Not's.

* *Mersennus.*

† *In sua Musa- ibena.*

* *Keplers Har- mon. l. 3. c. 10.*

† *Mersennus.*

Pa.

(c) Dat dis eang' is a Letto speedy and certain Singing, apperes by dis; dat *Sol* beeing fowr not's abov *ut*, and *ut* 3 abov *Sol*; *la* 4 not's abov *re*, and *re* 3 abov *la*; acquainting our selvs wit deir proper Nam's, in def^s different risings and fallings, we fall, by dat means easily hit upon de rigt Sounds of de Not's, in dos^t divers distances: (like as pas- sing from *la* to *MI*, and from *MI* to *la*, we do^t reddily giv dem deir rigt tun's, by reason of deir divers nam's: wer'as (dis eang' beeing mad') from *sol* to *sol*, and from *la* to *la* wil bee somtim' 3, and somtim' 4 Not's: so dat de so naming of dem, do^t not help to de different sounds of def^s different distances.

De lik' certainti is between *re* and *sol*, and between *ut* and *fa*; wie by dis eang' is lost in bo^d: for den ascending from *sol* to *fa*, and lik' wis' from *la* to *sol*, de distanc' is somtim' 3 not's, and somtim' 2.

For

For this cumbersome eang^e they have two Excuses: one that RE and Ut are not so facil and fluent sounds (especially in quik tim^e) as La and Sol: the other that they can sing as reddily and as truly w^{it} desc^d 4, as w^{it} all.

To the first I say, Concept is true: but who so tries, shall find that Re is a syllable as facil and fluent as any; running smoo^dly and joyning fitly, even in swiftest tim^e, to any Note, either superior or inferior: so that desc^d is no cause of eanging that at all.

And for ut, when we descend unto it or ascend from it, specially where it is one of the lowest Notes of a Part^e, it is yet commonly retained: and if otherwise it seems not so fluent and facil a Name, the chiefest cause of it is Disuse. But when it shall return, *quasi possimino*, into its own right, and have possesse it a while in Peace; it will be found as fitting as his Supplanter Sol: and that, in swiftest notes too, if (T) his final consonant be eliminated, as (L) in sol is wont, in like case, to be:

as an example: 

* For *down* it be written ut, it is sounded ut^e.

But howsoever, the great use and benefit, will more than make amends for a little inconvenience.

And for the other Excuse, Expert Singers indeed, that instantly know the tunes of the Notes by their places, may call them at their pleasure: they may say *Mi* for *fa* and *fa* for *Mi*; and, if they will, *ut* for *sol* and *re* for *la*, as well as *sol* for *ut* and *la* for *re*: they may call any Note by any name, and all Notes by one Name: else how could they sing Ditties, according to the Note, at first sight? But unto Learners (for whose help this Number of fit Names was invented) the strict observing of them in their proper places, will prove no small furtherance both in Singing and Setting: In Singing, as to a more speedi and true tuning of that where they see pricked; so to a speedi true pricking down of that where they hear tuned: And in Setting (believe it) they shall more reddily discern the Consonances and Dissonances by observing these distinct Names of the Notes; than by marking the distances of the Clefs.

† T U.

¶ If you think that the *Metathesis* of the Letters will make this name more facil; so also is it one of the † capitall syllables of the same first verse: and so does it begin with a Consonant and end with a Vowel, as all other Names do, but one; whose last is a half-vowel, fit enough to precede any of the other Names: save only in very quik time, where it is wont to lose his final Consonant. *V. supra*. But if you love the Ease and Speed of the Learners; in any case diminish not the just number of the Names, [the principal help to certain and ready Tuning.]

* *Vid. (2) ante.*

Now for the passing from *fa* to *la*, (between which the distance is sometimes of 3, sometimes of 4 notes) because it cannot be helped, (* being so ordered upon good reason at the first) it must be tolerated: and once sue uncertain rising and falling, among the rest, where as certain, cannot more hinder.

(^d)
† L. I. C. 2.

(^d) G, A, B, C, &c. The use of these 7 Letters in the Scale, answerable to the 7 essential or natural Sounds, † *Franchinus* says to have been the invention

Cap. II. Of de Nam^s of Not^s.

17

Invention of S^r Gregori. *Septem tantum essentiales chordæ septenis literis à Gregorio descriptæ sunt. Ver^o not^æ dat aldowg G bæ de sevn^e letter of de Latin Alphabet, yet, bæing de first letter in de word GREEC^{us}, it is set in de first plac^e of eae Septenari: and in de first Septenari retinet de nam^e and form of de Græck^{us} Gamma Γ; in remembranc dat de Art of Mus^{ic}, as oðer learned Arts, cam^e from dat seat of de Muses: as * Ornithoparchus notes out of Berno Abbas: *Græca litera in graviori Introductorii parte locatur, ad Græcorum reverentiam; à quibus Musica defluxit ad nos. Inquit enim Berno lib. 1. Musica sue, Græcam literam maluerunt ponere moderni, quàm Latinam; ut Græci innuantur huius Artis Authores.* To dis purpos^e speakes † Glareanus: *Vetres Musici Voces pibongos, Claves Chordas seu nervos appellabant. Has claves in ordinem, tanquam in Scalam quandam, ad Græcam olim chordarum dispositionem, redegit Guido Arctinus, [eximia eruditionis vir:] quem nostra etas sequitur: ita ut in infimo gradu in linea parallela poneret vocem Ut, præscriptâ tertiâ Græcorum literâ Γ: nempe ut haud immemores essemus hanc disciplinam, à aliis omnes, à Græcis esse.**

* Lib. 1. c. 2. de Clavibus.

† Dodecachord. l. 1. c. 2.

(e) De first Septenari. *Sunt Claves naturâ distinctæ septem, totidem literis notatæ, hoc discrimine à Musicis pictæ: [majusculis formis primæ septem, sequentes 7 tenuibus, & suprema geminatis.]* Glareanus Dodecachord. l. 1. c. 2.

(f) De Gam-ut was de Invention of * Guido Arctinus, about de year 960. For de Græck^s, and ancient Musicians befor^e him, named de sevn Clefs and Kords according to de order of deir Places: (1) Hypate, Parhypate, Lichanos, Mese, Paramese, Paranete, (2) Nete. Unto wie perfect number dey cam^e dus by de græck^s. † It is recorded by Homer, dat Mercuri finding a Tortois, wof^e nervs or Kords, being dried and strained in de Sun, yeilded, wit a tone, a pleasing sound, did thereupon mak^e an (3) Instrument lik^e unto it, wie, after de nam^e of de Tortois, her called Chelys, [Testudo:] and strung it wit fowr Strings or Kords of 4 distinct Not^s: de lowest Nete, de next Paranete; de Highest Hypate, and the next Parhypate, dus:

* V. (1) and (4)

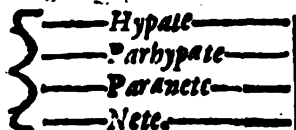
(1)

(2)

† Vid. (4) in Notis.

(3)

(4) Tetrachordon MERCVRII



(4)

(5) Betwixt de^s fowr, Chorebus [de son of Atys King of Lydia] did interpos^t a fift: wie, of his middle plac^e, was called Mese. Hyagnis, a Prygian, added a sixt: wie, bæing placed next abov Mese, is sitly called † Lichanos; becaus as de for^efinger is de fowrth, beginning at de lowest; so is dis String or Not^e, beginning at Nete. And last of all Terpander of Lesbos, finding yet an oðer Not^e differing from all de former in sound, perfectod de single Scale^e, by adding a sevn^e Kord: wie, bæing placed next under Mese, is Paramese. And so has Mese his middle plac^e in de Sevn^e, (as at de first in Fiv^e) wie it lost in de Six, becaus dat has no^e

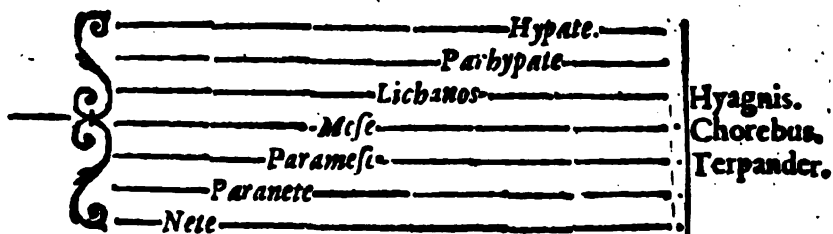
(5)

† Index, i. de for^efinger.

C

middle

middle number. But *Lichanos*, by this mean's is raised to the fifth place, [the place of *Anticheir* or *Pollex* :] where yet it still holds: & was *Lichanos*. And so, this is the form of the Greek *Heptachorden*.

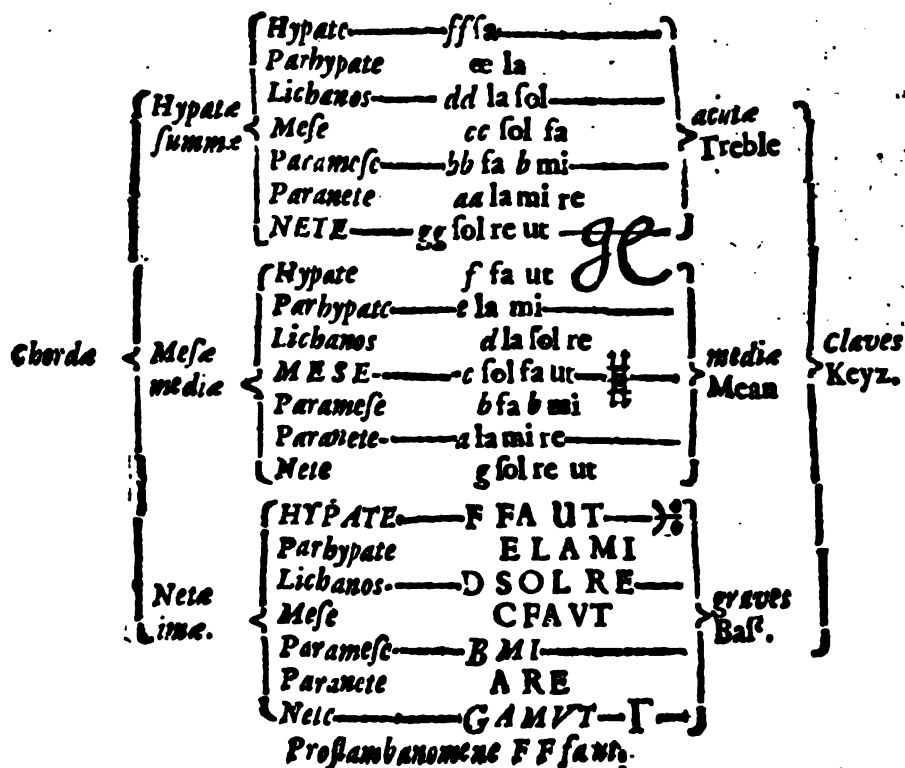


(6)

Assumpta, of
προλαμβάνω
accipio prete-
rea, assumo.

Thus this first Instrument obtained, at the last, his seven Strings, according to the full number of the seven distinct Musical Notes. But (6) *Pythagoras*, observing that the two extreme Kords were discordant, and that neither *Diatessaron* nor *Diapente* did make so good a *Symponi* with their Ground, as if they were conjoined in a *Diapason*, assumed unto these seven Kords, an Eight, (which is therefore called *Proslambanomenē*) to make a *Diapason* to *Hypate* [the lowest or highest ;] as we commonly assume *F fa ut* below *Gamus*, for a *Diapason* to the Signed *F fa ut*. And so the Greek *Heptachorden*, and the Latin *Septenari* of Letters with their Notes, being tripled, (according to the ordinary compass of Voices) this will be the Stem or Figure of their and our Scale, in (7) 22 Cliffs.

(7)



Cap. II. § II. Of de Nam's of Not's.

19

But if de rigt Nam's of de Not's wer' affixed to deir Keyz in deir natural order, as dey follow *Mi* in every of his 3 Cliefs, [*B, E, and A* ;] den wold' dis be de tru' form of de Scal'.

Scale

	<i>Vid. (1) in Notu.</i>	<i>duralis</i>	<i>naturalis</i>	<i>mollis</i>
Treble.	ff	pa,	fa,	ut.
	cc	la,	Mi,	pa.
	dd	sol,	re,	la.
	cc	fa,	ut,	sol.
	bb	Mi,	pa,	fa.
Mean.	aa	re,	la,	Mi.
	g	ut,	sol,	re.
	c	pa,	fa,	ut.
	d	la,	Mi,	pa.
	ff	sol,	re,	la.
Base.	b	fa,	ut,	sol.
	a	Mi,	pa,	fa.
	g	re,	la,	Mi.
	g	ut,	sol,	re.
	FF	pa,	fa,	ut.
Base.	E	la,	Mi,	pa.
	D	sol,	re,	la.
	C	fa,	ut,	sol.
	B	Mi,	pa,	fa.
	A	re,	la,	Mi.
Base.	FF	ut,	sol,	re.
	FF	pa,	fa,	ut.

In wie you may not', dat wat nam' de Not' of any Clief hat, de sam' nam' (8) properly has his Eigt: *Pa* in de Mean *C*, and *Fa* boe' in de Treble and Base *C*: *Re* in de Base *A*, and *Re* in de oder two.

Vnto dis Scal' of a Trisdiapason, may be added (for de * *Virginal* and *Organ*) de rest of de 4 † *Hyperbolcan*, or dubble Base-cliefs, [*EE La Mi, DD sol Re, and CC fa Ut* ;] wis de 4 * *Hyperbolcan*, or Hig Treble-cliefs [*G, A, B, C*,] wie mak' up a Tetrakisdiapason: and (for de *Organ*) *D*. For de *Organ* has but dis on' Key, mor' dan de *Virginal*: all de oder transcendent Not's, [boe' Grav' and Acut'] even unto Pentakisdiapason, Hexakisf. and Heptakisf. ar mad' by de Stops.

Not's upon de Not' (f.)

(1) *Hypate* (2) *Nete*. ὙΠΕΡΤΟΥ of ὑΠΕΡΤΟΥ, de Superlativ' of ὕψος *supra*: "as ὑΠΕΡΤΟΥ θεός; altissimus mons, † ὙΠΕΡΤΟΥ Ζεὺς supremus θεὸν ὙΠΕΡΤΟΥ ἔστιν." C 2

(8)

* *Vid. (b) in § I.*
† Of *ὑπερβολή* *subitio*.
* Of *ὑπερβολή* *superintitio*.

* *Homcr Epigr.*
† *Il'ad T, l'cu*
"Jupiter: ἄλυσος."

* *V. in (c)*
in *Notis ad*
c. 2. § 4.

* *L. I. c. 20.*

† *Aristoxenus*
Harmonico-
rum element.
l. I.

† *Horat. Carm.*
l. I. Ode 10.

† *Boet. l. I. c. 20.*

Homert. in Mer-
curium.

* *Boet. l. I. c. 20.*

Vid. (1) & (2)

"*Iupiter*: so ὕψιστη ἁρπύξ, and simpliciter ὕψιστη suprema chorda, de
"highest Kord. Lik'wif' ὑψιστῆς, of ὑψιστῆς, of ὑψιστῆς, ὑψιστῆς.
"ultimus, unus; wenc' ὑψιστῆς, ultima seu ima chorda, de lowest Kord: so
"Stephanus, * *Aristotle in Probl. Vitruvius l. 5. c. 4. Martianum Capella,*
"Schoiastes, *Plutarch de Musica,* and *Boetius* himself: (*Vide infra*) and
"yet the stream of neoterik Musicians runnes an oder way: making
"Hypate de lowest, (as if dey derived it from ὑψιστῆς, wie yet has no
"sue Superlativ') and Nete, vice versa, de highest. Wer' of I can
"conceiv no oder ground, but de mistaking of de meaning of dis word
" [*gravissima*] in * *Boetius*; wer' hæ sayt, Inq; *his que gravissima e-*
"rat, vocata est Hypate. For aldowg among Musicians, *gravis* bee
"generally taken for low or Bass, as *acutus* for hig; (as wer' it is sayd,
"† *Acumen est quod conficitur per Intensionem, Gravisitas que per Remis-*
"sionem: quando Chordas, ut congrue sint, Intendimus aut Remittimus)
"yet it is manifest dat our Autor in dat Chapter, doe not so under-
"stand it: partly by his *Exegesis* of de word; [*quasi major atq; bono-*
"rabilior: unde Jovem etiam Hypaton vocant] but specially, for dat in
"de sam' Chapter (according to de tru' meaning of de words, and de
"common acception of ancient Autors) hæ namez *Hypate* de first of
"de 4 Superiors, (*Vide (6) infra*) and *Nete* de lowest of de Inferiors:
" (v. (5)) as also in de *Diagram* boe' of his *Heptachordon* and *Ochochor-*
"don, in de sam' Chapter, is expressed.

(3) Wie was de foundation of Harp and Lut', and other String-
"instruments. But weider dis Instrument did mor' resemble de Lut'
"or de Harp, is uncertain. De † Poet speakes for de Harp, wer' hæ
"calles *Mercuri, Curvæ lyre parentem*: aldowg *Chelys* or *Tessudo* bee
"commonly taken for de Lut'.

(4) *Ochochordon*. † *Musica quatuor nervis tota constabat: idq; usq;*
"ad *Orpheum* duravit, ad imitationem *Musice Mundane, que ex quatuor*
"constat elementis. Cujus *Quadrichordi Mercurius* dicitur *Inventor*.

* *Ενθα κέλυρ ευρωρ εν τησαστο μωλειον ελκον*

* *Ερμης, τοι ορωπητα κελυν τεκτανατ' ελκον.*

Ineus testudinem inveniens possedit infinitas opes

Mercurius: utiq; primam Testudinem fabricatus est canoram.

(5) * *Quintam vero Chordam post Choremus, Albi filius, adjunxit, qui*
"fuit *Lydorum* rex. *Hyagnis Phryx* sextum his apposuit *Nervum*. Sed sep-
"timus *Nervus* à *Terpandro Lesbio* adjunctus est, secundum septem scilicet
"Planctuum similitudinem. Inq; *his que* * *gravissima erat vocata est Hy-*
"pate: *Parhypate* secunda, quasi *luxta Hypaten*: *Lichanos* tertia, que
"est quarta à *Nete*, ut *Index* ab imo digito: quarta *Mese*, quoniam inter
"septem semper est media: Quinta est *Paramese*, quasi *luxta mediam col-*
"locata: septima autem dicitur *Nete* quasi *Neate* id est *infima* inter quam
"† *Paramesen* est sexta, que vocatur *Paranete*, quasi *luxta Netem* loca-
"ta: *Paramese* vero, quoniam tertia est à *Nete*, eodem quoq; vocabulo
"Trite, i. tertia nuncupatur.

(6) † *Erasmus*

(6) † *Hujus Lyre heptachorde Pythagoras contentus rationem & proportionem excogitasse primus fertur. Is cum intueretur, in septem nervorum Lyra, extremos nervos prorsus inter se esse ecmeles; existimavit non modò quarto & quinto, nervos ipsos esse consonos efficiendos; sed etiam inter se invicem componendos: proinde octavum adjecit: (qui ideo dicitur Proslambanomenos) atq; ex Heptachordo fecit Octochordon. In Heptachordi & Octochordi dispositionibus, (inquit * Boetius) Heptachordum quidem dicitur Synemmenon, quod est conjunctum; Octochordum verò Diazeugmenon, quod est disjunctum. In Heptachordo est unum Tetrachordon, [Hypate, Parhypate, Lichanos, Mese;] aliud verò Mese, Paramese, Paranete, Nete: dum Mese chordam secundo numeramus; atq; adeo Tetrachorda per Mese conjunguntur. In Octochordo autem (quoniam octo sunt chordæ) superiores quatuor [Hypate, Parhypate, Lichanos, Mese] unum Tetrachordum explent: ab hoc verò disjunctum inchoat à Paramese, progrediturq; per Paraneten, & Neten, ac finitur ad ultimam, seu Proslambanomenon.*

* L. 1. c. 20.


(7) 22. De number of 22 Cliefs in de Scal' † *Franchinus* requires, as † L. 1. c. 1. necessari: aldowg *Guido* set down butt twenty.



(8) Properly. To wit, wen de direct order of de Not's is observed, For sometim' it happenet dat *Mi*, having his certain Clief appoinred torrow all Part's, is yet in dis or dat Part', for a Not' or two, changed into *Fa*. Vid. § 5.

() *Thre* signed Cliefs. Wie 3 ar sufficient for Song: dowg, at de first, wer' marked *Gamut* also, and *Dalla sol*: (vid (^b)) as nou dey ar in Virginal- and Organ-lessons of exorbitant compas.

(^b) De marks of de Signed Cliefs wer' at de first de Karacters of deir Letters: as in *Gamut* it is *G*, and in *Dalla sol*, *dd*: wie two bæing little used, had little occasion to bæ eanged, as de oder by often transcribing, had. De sign' of *Faut* bæing at de first a plain *F*, cam' in

tim', by degrees, to de^s figur's : de sign' of *C sol fa ut*

bæing a plain *C* was eanged by degrees into de^s .

and de sign' of *G sol re ut* bæing a dubble *G*, gg, as of *D la sol* it is a dubble *D*, dd, (becaus all de Treble Cliefs used to bæ written wit' dubble Letters) is turned into : and now again, in printed Copi's, into a capital Roman *G*. Lik'wis' de flat and sharp (wie ar bo^d in *B fa B m*.) ar marked, de on' by a round , wie de^s yet remain; de o-

* Vid. (c)

ter by a squar' , wie by little & little, is dus altered: .

(1). Of de 3 *Mi-cliefs*, de Scal' is trefold'.

(1)

Scala { *Duralis*,
 Naturalis,
 Mollaris.

De *Dural*, or sharp, has no' Flat marked: and his *vi* is in *G*. De *Natural* has on' Flat: and his *vi* in *C*. De *Mollar* or Flat has a Flat

and his *Vt* in *F*. As it is in de old^r Vers:

In G Dural, in C Natural, F quozq; Mollar.

Althowg yet, de Mollar, wie hat 2 Flats marked in it, [de on^c in *B*, de oder in *E*] is no mor^e flat indeed^e, dan de Dural, wie hat non^e: for de Dural wie is farp in bo^c do^s Cliefs, has yet 2 Flats in on^c Heptakord, [*C* and *F* :] and de Mollar has no mor^e; becaus^e do^s 2 Flats [*C* and *F*,] by de flatting of *B* and *E*, becom wol^c not^s, [*sol* and *ut*.] And d^{ow}g on^c wold^e flat de tird *Mi*-clief also, (wie som, professing to make an extraordinary flat song, hav^e don) and so set *Mi* in *Dla-sol-re*, *Re* in *C-sol-fa-ut*, and *Vt* in *Bfa-Bmi*; yea if h^e wold^e go^e furd^er, and flat *D* to; yet all wold^e b^e on^c: de song wold^e prov^e no^e mor^e flat wie all de^s flats, dan wie non^e of dem.

(^k) Weider you learn de Letters alon^e, or de Not^s wie dem; ((if, for de help of Memori, you will account dem (as de manner is) on de fingers)) dey ar dus most^e fitly placed. Set *Gam-ut* in de first joint of de for^efinger, next de palm : de n^ec^e ascending, set *Are* in de second, *Bmi* in de tird, and *C fa ut* in de top : de n^ec^e descending on de bak^e-sid^e, set *D solve* in de tird joint, *Elami* in de second, and *F fa ut* in de first : and so hav^e you don on^c Septenari. In lik^e manner plac^e de second Septenari on de Middle finger, and de tird on de Ring-finger.

C A P. II. § III.

Of de Tun^c of Not^s.

3
De Tun^c of
Not^s.

C Concerning de Tun^c of Not^s, From *Mi* to *fa*, and lik^e-w^{is}e from *la* to *pa*, is but (^a) Half a ton^e : between^e any oder two Not^s is a wol^c Ton^e : as from *fa* to *sol*, from *sol* to *la*, lik^e w^{is}e from *pa* to *ut*, from *ut* to *re*, and from *re* to *Mi* : wie ting is manifested in a Lut^e : w^er^e from fret to fret is but half a Ton^e, and from any on^c fret to de next sav^e on^c is a whol^c Ton^e, or Not^e. But, in Singing, hou to tun^e ea^e Not^e and Half-not^e to his fellow, cannot be declared by precept; but is to be learned eider by de liv^ely voic^e of de Teacher, or by som Instrument righty tuned : as if de first bas^e Lute-string, strok^e open, b^e *M I*; de sam^e sto^pt at de first fret sound^e *fa*, at de tird *sol*, at de fift (wie is all on^c wie de second string open) *la* : at de first fret of de second string *pa*, at de tird *ut*, at de fift *re*, at de sevnt^e, or de second of de tird string, *Mi* again : &c.

ANNO T.

ANNOT. to CAP. II. § III.

HAlfa Ton^e. Des^t Half-ton's whether dey bee Equal or Unequal, it is a Q^{ue}stion. *Aristoxenus* de Musician (according to judgment of de Ear) receiv^e dem to bee equal mo^ortiz of a Ton^e. *Aristoxenus Musicus, judicio aurium cuncta permittens, hæc Semitonia arbitratur esse, contratiōra Dimidio; sed sicut Semitonia dicuntur, esse Dimidietates Tonorum.* But *Philolaus* (as de sam^e Autor has) de^r de Ton^e into 2 unequal Parts: w^her^e of de on^e is mor^e dan Half; & h^ee calles *Apotome*; & de oder les dan half, w^he h^ez calles *Diesis*.
 † *Philolaus duas efficit partes: unam quæ dimidio sit major, eamq; Amen vocat; reliquam quæ dimidio sit minor, eamq; Diesim dicit.*
 & Parts, wit^h deir Parts and Particles, h^ee d^oes d^us defin^e.

* Boet. l. 3. c. 1.

† Ibid. c. 5.

Ton^e duobus Semitonis minoribus & Commate constat. Nam si lotus us ex Apotome constat ac Semitonia; [scilicet Minore;] Semitonium ab Apotome differt Commate; nihil est aliud Apotome, nisi Semitonium us, & Comma.

† Boet. l. 3. c. 6.

Apotome.

Diesis (inquit *Philolaus*) est spatium, quo major est Sesquitercia proportionibus Tonis. Bod^e w^he h^ee d^oes afterward describ^e by de number Comma^{ts}.

Diesis.

Minus Semitonium minus est quàm quatuor Commata, majus quàm

† L. 3. c. 14.

Apotome major est quàm quatuor Commata, minor quàm quinq^z.

Diaschisma est dimidium *Diesis*. i. Semitonis minoris.

* Ibid. c. 15.

Comma est spatium quo major est Sesquioctava proportio duabus *Diesis*.

Diaschisma-Comma.

Schisma est dimidium Commatis.

Integrum verò dimidium Toni (quod est Semitonium) constat ex duobus *Diaschismatibus* (quod est unum Semitonium minus) & *Schisma*.









Schisma. Semitonium integrum.

Dis opinion of *Philolaus*, concerning de unequal part^s of a Ton^e, w^hich takes m^uch pains, by his quaint Arithmetical Conclusions, to int^ein. But dat it is inde^d a m^ore fanci, forged on^ly by Melan^lik imaginations, der^e is no^t Musician so simple, dat know^es not: I dat de just Hemiton^e is that, w^he naturally pass^es in de Order ories of de Not^s in de *Heptachords* or *Septenarij* of de Scal^e. So dat, ording to *Aristoxenus*, de *Diatessaron* consist^es of 2 Ton^s, and de *Apente* of 3, wit^h on^e equal Semiton^e: w^he if it bee rais^ed or depress^ed in its just sound, de quantiti of a *Diesis*, or *Diaschisma*, or a *Comma* *Schisma*, or les, if les may bee; it is out of Tun^e: and no^t god Mu^s, or tru^e Concord can bee mad^e w^he it, til it bee rectifyed, and browgt de perfect Hemitonium.

C A P. II. § IV.

Of de Tim^e of Not^s : ¶ I. Of Figur^s.

4
De Tim^e of
Not^s.
(^a)

TO signifi^e de differenc^e of Tim^e, de Not^s hav^e (^a) eigt^e different Figur^s and Nam^s : a Larg^e , a Long , a Brief , a Sembrief , a Minim , a Croet , a Qaver , and a Semiquaver .

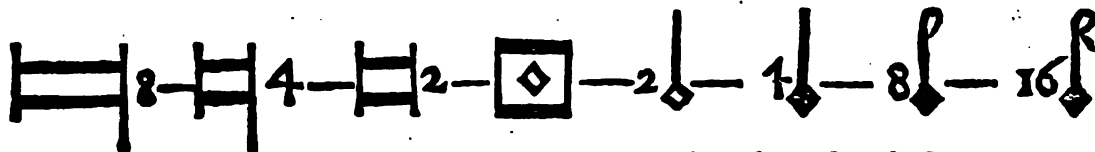
(^b)
De Sembrief is
de Mesur^e-not^e.

(^b) De principal Tim^e-not^e is de Sembrief : by w^ho^s Tim^e, de tim^e of all Not^s is known : and it is mesured by Tactus or de Strok^e of de Hand, in a certain spac^e or distanc^e : de w^hie, Imitation and U^se will make you perfect in.

Thesis & Arsis.

De part^s of Tactus ar two : [Thesis and Arsis:] i. de Depressi^on or Fall, and de Elevati^on or Ris^e of de Hand.

Dis constant tim^e of de Mesur^e-not^e doe^t contain 2 Minims, 4 Croets, 8 Qavers, and 16 Semiquavers : and, on de oder sid^e, de Brief containe^t 2 of des^e Tim^s, de Long 4, and de Larg^e 8 : as is heer^e expressed.



So dat, every greater comprehending his les^s two tim^s, on^e Larg^e is as much as 8 Sembriefs, or 128 Semiquavers.


§ IV. ¶ II. Of Proportion.

Proportions to
de Mesur^e-not^e.
(^c)

I
Dupla.

De Sign^e of
Dupla.

DEr^e belonge^t to de mesur^e-not^e Proportion : w^hie is fourfold^e : (^c) [Dupla, Tripla, Sextupla, and Nonupla.]

Dupla Proportion is, wen to a Strok^e, or Sembrief-tim^e, is sung 2 Minims, [or on^e Sembrief w^hie countervail^et dem,] (and consequently 4 Croets, 8 Qavers, and 16 Semiquavers,) on^e to de Thesis or Fall, and de oder to Arsis or Ris^e of de Hand : de Sign^e w^her^e of is dis : .

Tripla,

ap. II. § IV. Of de Tim^e of Not^s.

Triple Proportion is, wen 3 Minims [or a Sembrief and Minim,] (and consequently 6 Crocets and 12 Qavers) to de Sembrief-strok^e : 2 to de Fall, and de third to de ris^e of de Hand : (d) de proper Sign^e war^e of is dis (c) Unto de 3 Minims, 2 in *Duple* ar^e equivalent : and der^efor^e may be sung to dem by an oder Part^e : for in bod^e Proportions, Hand fall^et in de sam^e instant ; dowg it ris^e a little sooner de *Duple*, dan in de *Tripla* : in dat, wen $\frac{1}{2}$, in dis, en $\frac{2}{3}$ of de tim^e is past.

Sextupla is de *Triple* of de Minim in *Duple* Proportion : en to eac^e Minim in *Duple* Tim^e, is sung (c) 3 blak Minims [or a blak Sembrief and a Minim,] (and consequently Crocets, wie must hav^e, for differenc^e, de form of Qavers) 3 to de Fall, and 3 to de Ris^e of de Hand : [or, if you ll keep^e † Minim-tim^e, 3 to on^e strok^e, and 3 to an oder :] de *Triple* is der^efor^e called *Sextupla* ; becaus 6 of des^e blak Minims go^e to on^e Sembrief-tim^e.

Noncupla is de *Triple* of de Minim in *Triple* Proportion : en to each Minim in *Triple* Tim^e, is sung 3 blak Minims, o de Fall, and 3 to de Ris^e of de Hand : wie *Triple* is der^efor^e called *Noncupla* ; becaus nin^e of des^e blak Minims go^e on^e Sembrief-tim^e.

De Sign^e of *Sextupla* is, wie de blak Not^s, his figured number 6. 1 : and of de *Noncupla*, it is, wie de lik^e blak Not^s, his figured number 9. 1.

Becaus *Sextupla* is de *Triple* of Minims in *Duple* Time, and *Noncupla* de *Triple* of Minims in *Triple* Tim^e ; der^efor^e we fall reddily out of *Duple* Proportion, into *Sextupla*, in de *Kings Mask* : (aldowg in de *Medley*, dis *Sextupla* f^et immediatly succed^e de *Triple*) and out of *Triple* into *noncupla* : as in de *G R O U N D* : wie beeing set to de *original*, de rigt hand discant^et in *Noncupla* uppon de plain *Triple* of de left hand.

25

2

Tripla.

De Sign^e of
Triple.

(d)

3

Sextupla.

(c)

† V. (b) in *Not^s*
tim^e

4

Noncupla.

De Sign^es of
Sextuple, and
Noncuple.

6. 1.

D

Examples

Examples of de 4 Proportions.

2. 1.

6. 1.

3. 1.

9. 1.

Not^e heer^e dat de blak Minim in *Sextuple* Proportⁱon b^eing $\frac{1}{6}$ of a *Duple* Minim, and de Crochet in *Triple* portion, b^eing $\frac{1}{3}$ of a *Triple* Minim, ar bod^e, as of on^e fo^r so of on^e tim^e; der^e going 6 of eae sort to a *Sembrief*-st^r but dere is dis differenc^e, dat of de six blak Minims fowr^e beginnet de Ris^t of de Hand, and is der^efor^e mor^e tably accented; as de First is, wie beginnet de Fall: and de six Croets, de Fift beginnet de Ris^t, and is der^e mor^e notably accented; as lik^e wis^t de First and Third iⁿ dat de blak Minims go^e jumping by Thre^es, and de Cro by Two^s: wer^e-by de Melodi of de sam^e Not^s be^emet divers: as in dis Example.





6. 1.

3. 1.


Proportion of
Sounds.
(^e)

Besid^es des^e us^eful and necessary Proportions of *Musical* Not^s, Speculativ^e Musicians teac also (^e) portions of Sounds: specially in de t^ræ first-found cords, [*Disson*, *Dispen*, and *Diatessaron*.]

Of Figur^s and Proportion.





(a) **A**T de first, as in Syllables, so in Not^s, der^e wer^e but 2 Quantit^s, [a Long and a Short, or Brief:] and denas Syllaba brev^u, so Nota brev^u unius erat temporis, longa duorum. But Musicians finding afterward dat in dat sort tim^e dey migt pas 2 Not^s, divided de Short into two Half-sorts or Sembriefs; joyning also 2 Longs into on^e Figur^e, wie dey called a Larg^e: [Larga or Maxima.] De form of de Short or Brief was a Sqr^e : de wie having a fank added unto it, (to signifi^e his leng^e) was de form of de Long , and de Sqr^e being dubbled, wie de lik^e fank added, was de form of de Larg^e . De form of a Sembrief or [Half-sort] was a Triangle or half of a sgar^e, divided from angle to angle: wie sinc^e, for qik and decent pricking, dey hav^e eanged into a Rhombus or Diamond-sgar^e: aus .

Philippus de Vitriaco, not long sinc^e, divided de Sembrief also into two Not^s, wie he^e called Minims, or least of all: persuading himself dat dis sort or brief tim^e cold^e not contain a greater number of Not^s dan 4: de form of de Minim was de form of de Sembrief wit a fank

added unto it . Des^e fiv^e figur^s ar comprehended in dis old^e Pentameter or fiv^e-sorted vers:

Maxima, Longa, Brevis, Semibrevis Minima.

All wie Glareanus affirmet to hav^e been in us^e som 70 year^s hefor^e his tim^e: wolived about de year^e of our Lord 1550.

De original of des^e fiv^e Figur^s or Tim^e-not^s, *Franch. aus deliveret. * L. 2. c. 1. Poeta atq; Musici omne vocis tempus breve longumve posuere, & unius temporis mensuram brevisyllaba adscripserunt: longe vero duorum temporum quantitatem. Sic Notularum alia brevis est, alia longa: naturaliter namq; correptio & productio sonis ipsis, veluti & syllabus inesse noscuntur. Quare Musici Brevem pr. mo Notulam quadrato corpore tradiderunt, hoc modo: : Longam quoq; quadratam cum virgula in dextra deorsum vel sursum:  . Brevem inde quadratam duas in partes diametraliter partientes, Semibreve^m conduxerunt, dimidiam ei Brevis quantitatem adscriben^{tes}, hoc modo; . Necoterici postremo Semibrevi temporis unius mensuram adscripserunt; Thesin & Arsin, uniuscujusq; Semibrevis sono, concludentes: & Semibreve^m ipsam integram temporis mensuram dispositam du^s in partes aequas distinxerunt; quibus minimam vocis plenitudinem adscripserunt: ipsas inde Minimas nuncupantes. Minima^m figuram describunt Semibreve^m, appositam alteri acutorum angulorum virgula^m hoc


modo:  Deniq; † duplicem Longam superduxerunt Musici in Te- † Sen Largam.

noribus Metretorum quatuor Brevia tempora continentem.



But succeeding ages hav' gon far beyond Philip, wo towgt hœ de fardest. For aey hav' mor' over devised not only a les dan de les allo a les dan de les dan de least, yea and a les dan dat to De first o wie is a *Half-minim*, had de form of a Minim wie a Crook' added

wer' of it has de name *Crochet* [a diminutiv' of de Frene *croc*, a h Crook'] wie nam' it stil retinez, dowg it hav' lost de form : so de *Quaver* [a half Crochet] and *Semiquaver* [de quarter crochet] invented ; dey, for mor' expedit pricking, distinguished de from de *Minim* on'ly by blacking de square], de *Quaver* (wie is frequent) from de *Crochet* by his crook' and de *Semiquaver* from de by his dubble crook'.

And yet wen all is don, dey may seem' to hav' don, in effect, as nozing. For in des Nu' Not's, dey ar fain to keep' Minim and dat haply as long or longer dan de old' Brief-tim' : and Nu' *Quaver* wil bæ no switter indeed', dan de old' *Minim* was wer' dey wil need's us' *Semiquavers* too ; dey can bæ content to tract de Minim-tim', specially in singing, dat so dofs many Not's contained in it. For, as *Lysenius* says, de 3 Not's wie were inv sine' de *Minim* [], did serv raeder for Instrumental, de

† L. 2. c. 1.

Vocal Musik. † *Tres posteriores species magis Musicis instrum propter nimiam celeritatem, quam humana voci competunt.*

(b) As in former tim', wen de *Sembrief* and *Minim* wer' de Not's, de *Brief* was de *Mesur'-Not'*, or principal *Tim'-Not'* ; (b bæing mesured by de strok' of de Hand, de just tim' of all oder was known) so sine' de inventing of des smaller Not's, (de *Brief* gr by little and little out of us') de *Sembrief* becam' *Mesur'-not'* sted : as now in qik tim' de *Minim* beginnez to encroe' uppe *Sembrief*.

† Dis *Tactus majoris* de tim' dat is ment in de Canons of *Fuga's* : as *Fuga in unisono, post duo tempora: i. post 4. Semibrevis.*

De Tim'-strok' of de *Brief*, *Lysenius* termes † *Tactus major*, a de *Sembrief* *Tactus minor* : de wie hæ dofs dus defin' : *Tactus est, cum Brevis Tactus mensuratur: Minor est, cum Semibrevis sub T cadit integrum.* But now de *Sembrief-tim'* is our *Major Tactus* : a *Minim-tim'* our *Tactus Minor*.

(c) Des' 4 Proportions of 2, 3, 6, and 9 to one, (bæing pœcul de *Mesur'-not'*) as now dey ar in respect to de *Sembrief-tim'* ; so dey formerly to de *Brief tim'*, wen dat was de *Mesur'-not'* : b den called de 4 *Modes* : [de *Perfect* and *Imperfect* of de *mor'*, C and de *Perfect* and *Imperfect* of de les. O, C.]

De *Perfect* of de *mor'* was, wen 3 *Sembriefs* went to de *Brief* and 3 *Minims* to de tim' of de *Sembrief* ; lik' unto de Proportion *explz* : in wie 9 blak *Minims* go' to de *Sembrief-tim'*.

De *Imperfect* of de *mor'*, wen 2 *Sembriefs* went to de *Brief-tim'*

Minims to the Semibreve: like unto our *Sextupla*: in which 6 black Minims go to the Semibreve-time.

The Perfect of theles, when 3 Semibreves went to the Brief-time, and Minims to a Semibreve: like unto the *Triple Proportion*: in which 3 Minims go to the Semibreve, [the new measure-note;] as 3 Semibreves went to the Brief, when that was the Measure-note.

And the Imperfect of theles, when 2 Semibreves went to the Brief-time, and 2 Minims to the Semibreve: which seemed to be all one with the *Duple Proportion*: neither of them altering the Natural and common value of the smaller Notes, in respect of their Integrals.

But now, the *Brief* being no longer used for the Measure-note, the Mode is grown out of use with him. Never-theles, our Masters are pleased, in honour of Antiquity, to continue the teaching of these 4 Modes among the first Rules of their *Isagog*; as if the Brief were still the Measure-note.

I read of sundry other strange Proportions: as of 5 to 1, 7 to 1, 9 to 2, 10 to 1, &c: the which (either having never been in use, or being now out of use) because of them there is no use, but only to perplex the Setter and Singer, and to offend the Hearer; (whose ear to please is the end of Music) it is enough, if not too much, only to mention them.

(d) Some use for a mark of *Triple time*, black Semibreves and Minims: and then the white Semibreve coming among them takes up the full Semibreve-time) but this makes a confusion of the Proportions: and some use black Briefs and semibreves: but these are not so proper: they had increased their use, when the Brief was the Measure-note; but now there is no need of them at all: and some, to make sure work, use the Mode C, the black notes, the figured number 3. 1. and all.

(e) The black *Minim* in *Sextupla*, the black *Minim* in *Noncupla*; the Crochet in *Dupla*, and the Crochet in *Tripla*, having no difference in form, is thus discerned. The Crochet is the half of the Minim: which, whether it be *Duple* or *Triple*, is known by the Mode, [C or C]. The black *Minim* is a third part of his white Minim: and is known both by the black Semibreve accompanying him, and also by his figured number: which, if the black be the third of a *Duple Minim*, is, 6. 1. if of a *Triple*, 9. 1.

(f) This supposed Musical Proportion is borrowed of the Arithmetical. Proportion in Arithmetick is of great use: as being the ground of the Rule of Three, [that Golden Rule:] by which even wonders are wrought. And it is threefold: [*Superparticularis*, *Superpartiens*, and *Multiplex*.] The sign of the first is *Sesqui*: of the second, *Super*.

Sesqui, out of Proportion, signifies one and a half: as *sesqui hora* one hour and a half, *sesqui libra* one pound and a half: but, in Proportion, being compounded with the Denominator of any Fraction, it signifies one entire, and also one for the Numerator of the Fraction: as *sesquitercia*, one and one third part [$1\frac{1}{3}$]: as 4 is to 3: but annexed to a Multiplex, only one [the Numerator of the Fraction:] as *Tripla sesquiseptima*, three and one seventh part, [$3\frac{1}{7}$] as 22 is to 7.

Arithmetical
Proportion in
Numbers.

I

Superparticular.

²
Superpartiens.

In like manner Super, compounded with a word of Superpartient Proportion, signifies only one entire : after which is expressed the Numerator of a Fraction : and then the Denominator thereof : as Superbipartiens tertius one and two third parts [$1\frac{2}{3}$] : as 5 is to 3 : but annexed to a Multiplex it signifies nothing, but serves only, as a Copula, to join the two Proportions in one : as Tripla superbipartiens tertius, three and two third parts [$3\frac{2}{3}$] like as 22 is to 6.

³
Multiplex.

Multiplex has no common sign^e; but every Sort is expressed in its proper Term : as Dupla twofold^e, twis^e so much : like as 4 is to two, 24 to 12.

- 1 Each of these three sorts of Proportion has infinite species. Superparticularis has Sesiqualtera $1\frac{1}{2}$, sesquitercia $1\frac{1}{3}$, sesquiquarta $1\frac{1}{4}$, sesquiquinta $1\frac{1}{5}$, &c. in infinitum.
- 2 Superpartiens has Superbipartiens, Supertripartiens, Superquadrupartiens, &c. in infinitum : and every one of these has also his infinite parts ; as Superbipartiens tertius, superbipartiens quartus, quintus, sextus, septimus, &c. in infinitum : so Supertripartiens quartus, quintus, &c. in infinitum : and so Superquadrupartiens quintus, &c. in infinitum.
- 3 And Multiplex has Dupla, Tripla, Quadrupla, Quintupla, &c. in infinitum.

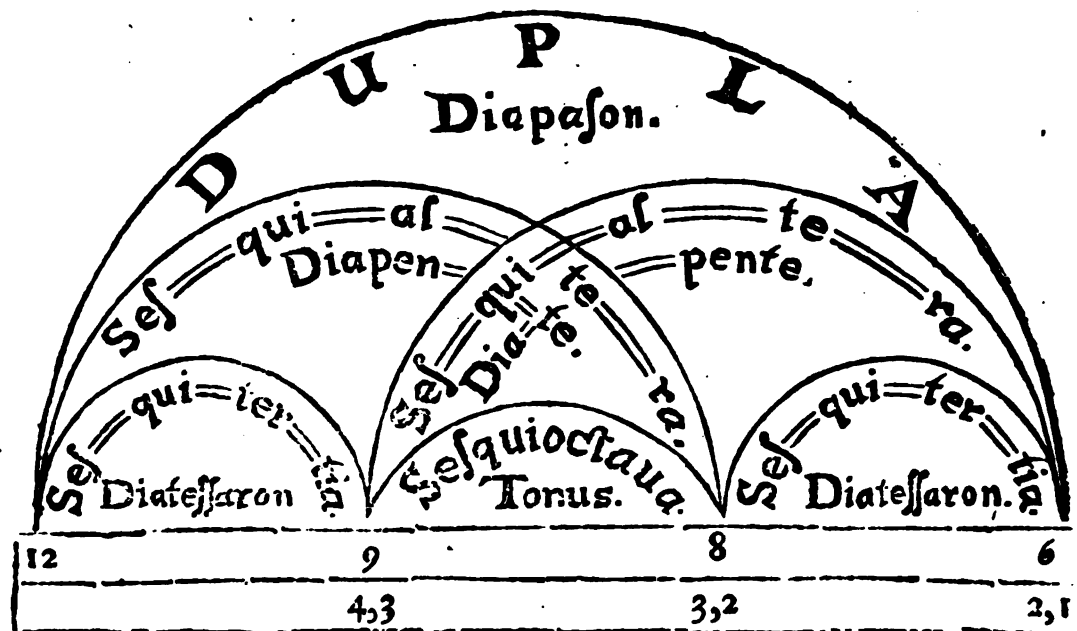
Musical Proportions in Sounds.
* l. i. c. 7.

Sum of these Proportions * Ptolemy applies to his Concorde of Music which he says, *Illud tamen esse cognitum debet, quod omnes Musica Consonantia, aut in Dupla, aut in Tripla, aut in quadrupla, aut in Sesiqualtera, aut in Sesquitercia, proportionem consistunt. Et vocabitur quidem que in numeris sesquitercia est, Diatessaron in sonis : quae in numeris sesquialtera est, Diapente appellatur in vocibus; quae in Numeris Dupla est Diapason in Consonantiis : Tripla, Diapente ac Diapason : Quadrupla autem, Disdiapason.* By occasion whereof, divers of our late Writers to shew their wit, (as Glareanus says) have taken much pains in making large, tedious, and intricate Discourses of sundry other Proportions : which hee finding to be fruitles and impertinent to Music doth thus reprehend : *¶ Ars ut ars est tradi debet. At res ipsa nunc clam superfluum esse tot Proportionum observationes : quarum Nemo, quamlibet cantu exercitatus, meminisse queat : quasque nullus ex doctissimis nostrae aetatis Musicis dignatus est (praeter pauculas) in Symphoniam assequere : ut quibus major labor in addiscendo, quam suavis gratia in cantando emulset. Testor itaque, displicere, quod magis haec ad ostentanda ingenia, quam ad Musicæ usum inventa videantur* And therefore hee retains only the few which are laid to be in the Concorde, Diapason, Diapente, and Diatessaron : the which hee doth thus describe : Dupla ut 4 ad 2. Superparticula vocatur, quoties major numerus minorem in se habet totum semel, & praeterea unam aliquam ejus partem. Si dimidiam, proportio est Sesiqualtera : quae etiam sescupla, & Graeci hemiola vocatur : ut 3 ad 2, 6 ad 4. Si tertiam partem, sesquitercia dicitur : ut 4 ad 3.

De Originali of Proportions Musical.

These Proportions, Pythagoras is sayd first to have found in the Seven Hammers, distinguished by their weights : as if the second Hammer, was sounded upon the Anvil a Diatessaron to the first, weighed so much as and a third part : the third, was sounded a Diapente to the first, weighed much and half so much : and the fourth, was sounded a Diapason to the first weighed

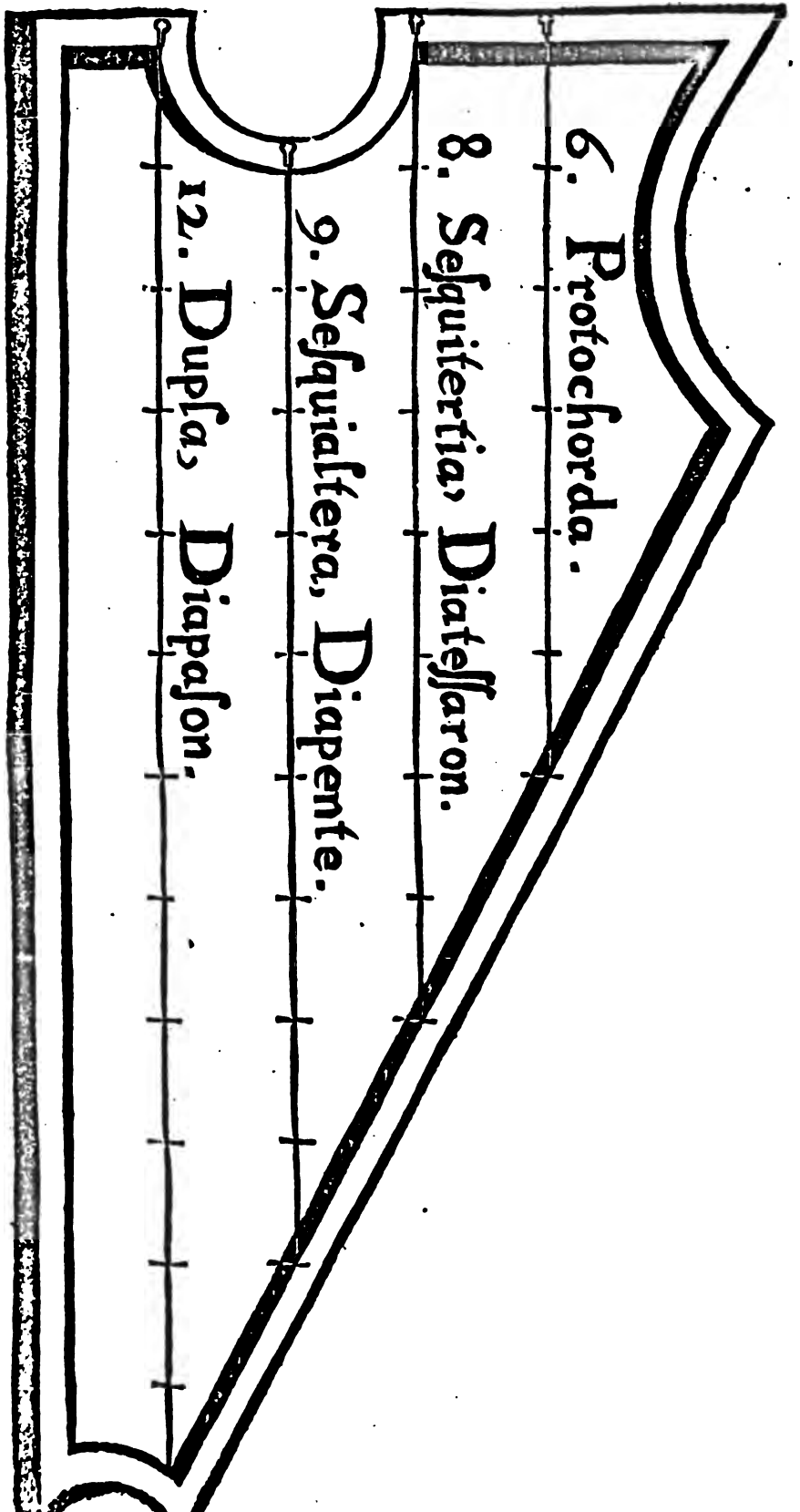
weiged twist ſomue: Wie ſing Boetius docet aus deliver. * Pythagoras l. i, c. 10.
dum inquirebat, quam ratione firmiter & conſtanter Conſonantiarum
momenta perdiſceret; præteriens forte Fabrorum officinas, pulſos Malleos
exaudivit, ex diverſis ſoniſ una quodammodo Concinentiam perſonare:
diuque conſiderans, arbitratus eſt diverſitatem ſonorum ferientium vires ef-
ficere: atque ut id apertius colliqueret, mutarent inter ſe Malleos imperavit.
Sed ſonorum proprietas non in hominum lacertis hæcebat, ſed in utatos Mal-
leos comitabatur. Vbi igitur id animadvertit; malleorum pondus examinat.
Et duplici reperti ſunt pondere, qui ſibi ſecundum Diapaſon Conſonantiam
reſpondebant. Eundem etiam, qui Duplus eſſet uni, Seſquitertium alterius
eſſe comprehendit: ad quem ſcilicet Diateſſaron ſonabat. Ad alium vero
quendam (qui eidem Diapente conſonantiæ, iungebatur) eundem ſuperioris
Duplum, reperit eſſe Seſquialterum. Duo vero hi, (ad quos ſuperioris Du-
plex, Seſquitertius & Seſquialter eſſe probatus eſt) ad ſe invicem + Seſqui- + Quia 9 con-
octavam proportionem perpenſi ſunt cuſtodire. Quum igitur, ante Pytha- tinent 8, & 1.
goram, Conſonantiæ Muſicæ partim Diapaſon, partim Diapente, partim Di- * Nam Tertia
ateſſaron (quæ eſt conſonantiæ minima) vocarentur; primus Pythagoras perfectæ & im-
hoc modo reperit, quæ proportionis ſibi met hæc ſonorum chorda iungeretur. perfectæ, (ut
Et ut ſit clarius quod dictum eſt, Sint, verbi gratiæ, Malleorum quatuor item Sexta)
pondera, quæ ſubſcriptis numeris contineantur: [12, 9, 8, 6.] Hi igitur tunc temporis
tur Mallei, qui 12 & 6 ponderibus vergebant: Diapaſon in Duplo Conci- ignota erant.
nentiam perſonabant. Malleus vero 12 ponderum ad malleum 9, & Malleus
8 ponderum ad malleum 6 ponderum (ſecundum Epitritam Proportionem)
Diateſſaron conſonantiæ iungebatur. Novem vero ponderum ad 6, & 12 ad
8, Diapente conſonantiæ permiſcebant. Novem vero ad 8, in Seſquioctava
proportionem, reſonabant Tonum. All wie Proportions, as they have relation
on to an octr, as expreſſed in this Figur.



Def Proportions in de weigt of de Hammers, wer^d afterward obser-
ved in de lengt of Nervs : as * *Aristotle* manifestes in his *Triquetra*.

* *In Probl. Set.*

De 19, Euseb. 23:



Et in Triquetru (saye hee) Nervis, quorum alter longitudine Dupla, alter subdupla est, aequè intenti, Diapason Consonantiam reddunt : genus autem concinendi, quod Diapente nominatur, Sesquialtera constat : quod verò Diatessaron vocamus, intervalla Sesquitercio continetur. And after that in Magnitud^e also, Capaciti, and Crassitud^e of o^rder sings : † as Boetius notes. Hence it is, that Concords are said to have Proportions : Diapason, a *Duple* ; Diapente, a *Sesquialtera* ; and Diatessaron, a *Sesquitercia* : because the sings that yeeld^e the^m Concordant sounds, have in the^m s^ue Proportions : So that the knowledg of the^m mysteri^s seemes rather to concern the Artificers that make Instruments, than the Artists that use the^m : althowg it may bee, that they follow o^rder Rul^s and Proportions in their work, than the^m.

† L. I. c. II.

¶ Hee that desires to know the true Proportions in all sorts of Instruments [both Entata and Empneusta] let him read the ingenious and elaborat^e work of *Mersennus, De Harmonicis Instrumentis*. Where hee shall finde the various Forms of all Instruments, with the Proportions of their Not^s, most Artificially typified and described.

And this is the Doctrin^e of Concord-proportions, received from Antiquiti. Unto w^hich † some of our N^eoteriks have added Proportions of the o^rder Concords, [to wit *Sesquiquarta* of *Ditonus*, *Sesquiquinta* of *Semiditonus*, *Superbipartiens tertias* of *Tonus*-diapente, and *Supertripartiens quintas* of *Semitonium*-diapente : w^hich haply they hammered out of the known differenc^e between the Proportions *Sesquitercia* [$1, \frac{1}{2}$] and *Sesquialtera* [$1, \frac{1}{3}$] w^hich differenc^e is $\frac{1}{6}$: w^herunto the Distanc^e between the Concords *Diatessaron* and *Diapente* (w^hich is a w^hole Ton^e) doe's answer. So that $\frac{1}{6}$ in Proportion answereth to a Ton^e in Sound : and $\frac{1}{12}$ in Proportion, to a Hemitonium.

† *Calvisius c. 5.*
and *Mutinen-
sis.*

By w^hich The^ms or Ma^xim, as by a *Lydius lapis*, all the Proportions in an Eight may be found and tryed.

For * seeing that a *Diapason* is of the *Duple* Proportion ; whatsoever is the number of any Kord, the number of his *Diapason* must bee so much more : as if the Mean *Vt* bee 12, the Base *Vt* [his *Diapason*] wil bee 24. Lik^e w^hil Pa being accounted 12, the sam^e Ground *Vt*, hath unto it the Proportion of 12 (w^hich is on^e entir^e) and $\frac{1}{2}$ of 12, [or 24.] So Sol or Re being 12, the Ground hath the Proportion, to the on^e, of $1, \frac{1}{2}$, $\frac{1}{3}$ [or $\frac{1}{2}$ and $\frac{1}{3}$] w^hich is 19 ; and to the o^rder of 1, and $\frac{1}{2}$, [or 14 :] and so of the rest. A Typ^e of all the Proportions of a Common Ground to the o^rder Not^s in an Eight, both Ton^s and Hemiton^s, followeth in 2 Examples. Where not^e, that the Number set after any Not^e, is the Proportion of the Ground to the sam^e Not^e : as 1, $\frac{1}{2}$, [or 16] set after *Mi*, is the Proportion

* *Arist. Probl.*
§ 19, Quæst.
35. *Cum Nete
Duple ad Hypa-
tens sit ; quo-
cumq; in genere
Nete duo tenu-
erit, Hypate u-
num habebit :
& ubi Hypate
duo, Nete qua-
tuor resonabit.*

of *Vt* to *Mi*, not of *Mi* to *Vt*: and $1, \frac{2}{3}, \frac{1}{12}$ is the Proportion of *Vt* to *Fa*, not of *Fa* to *Vt*. And likewise that 12 set after the Ground, is the Proportion of every Note to the same Ground.

		Re: $1, \frac{6}{6} \text{---} 24$	
	Ut: $1, \frac{6}{6} \text{---} 24$	Ut: $1, \frac{5}{6} \text{---} 22$	
	Pa: $1, \frac{5}{6} \text{---} 22$	Pa: $1, \frac{4}{6} \text{---} 20$	
	La: $1, \frac{4}{6}, \frac{1}{12} \text{---} 21$	La: $1, \frac{3}{6}, \frac{1}{12} \text{---} 19$	Diapente
Diapente	Sol: $1, \frac{3}{6}, \frac{1}{12} \text{---} 19$	Sol: $1, \frac{2}{6}, \frac{1}{12} \text{---} 17$	S. 2.
S. a.			Diateffaron
Diateffaron	Fa: $1, \frac{2}{6}, \frac{1}{12} \text{---} 17$	Fa: $1, \frac{1}{6}, \frac{1}{12} \text{---} 15$	S. t.
S. t.	Mi: $1, \frac{2}{6} \text{---} 16$	Mi: $1, \frac{1}{6} \text{---} 14$	
	Re: $1, \frac{1}{6} \text{---} 14$	Re: 12.	
	Ut: 12		

By this it may appear, that though the *Intervallum* or distance between *Diateffaron* and *Diapente* (which is $\frac{1}{6}$) be right; yet the Distance both of *Diateffaron* and of *Diapente* from the Ground, is not exactly calculated: for the Proportion of *Diapente* (which is of *Vt* to *Sol*) is a *Sesquialtera* and $\frac{1}{12}$: and the Proportion of *Diateffaron* (which is of *Vt* to *Fa*) is a *Sesquialtera* and $\frac{1}{12}$: so that the just *Sesquialtera* is the half-tone between *Diapente* and *Diateffaron*: [an Irksome Discord:] and the true *Sesquialtera* is in *Mi*, [a Ditonus or perfect Third] half a Tone under *Diateffaron*.

And therefore although a *Diapente* and a *Diateffaron* do make a full *Diapason*

Cap. II. § V. Of de Not's Extern Adjuncts.

35

pasen in Sound; yet a *Sesquialtera* and a *Sesquitercia* will not mak' a *Dupla* in Proportion: wie ting is evident by de for'cited Instance of our Autor: wen' 6 is de * *Set number*, 12 de *Dupla*, 9 de *Sesquialtera*, [as containing 6 and $\frac{1}{2}$ of 6,] and 8 de *Sesquitercia*, [as containing 6 and $\frac{2}{3}$ of 6.] For seing dat de Differenc' or Exces of de *Sesquialtera* [9] to 6 is but 3, and de Differenc' of de *Sesquitercia* [8] to 6 is but 2; dese Differences wit' de *Set number* 6, beeing but 11, cannot mak' a *Dupla*, wie is 12: no more dan $\frac{2}{3}$ and $\frac{1}{2}$ of a Sum, can mak' de wold' De Proportion den answering to the Concord *Diapente*, is not a *Sesquialtera*, wie is *Superparticularis*; but a *Superpartient* proportion: i. *Supertripartiens sextus cum semisse*, or *Superseptempartiens duodecimas*. And likewise de Proportion answering to *Diatessaron*, is not *Sesquitercia*; but *Superbipartiens sextus cum semisse*, or *Superquinq;partiens duodecimas*. And thus de 2 Differences abov' de *Set number*, [wie ar $\frac{2}{12}$ and $\frac{2}{12}$ of 6] beeing added to de *Set number* 6, mak' de just *Dupla*, 12. De lik' Judgment is of de Proportions of de oder 4 Concorde.

* *Numerus propositus.*

But imagin wee dese Proportions to be: not on'ly in de Instruments; (as *Boetius* and *Aristotle* writ' from *Pythagoras* experiments) but also in de Sounds demselvs, caused by de different proportions of Instruments; and also dat dey ar rigtly examined, and applyed to de Concorde; [*Sesquitercia* to *Diatessaron*, *Sesquialtera* to *Diapente*, and *Dupla* to *Diapason*;] yet, unles our most skilful Musicians (wo ar nou grown to dat perfection, dat nozing necessary or usful to de Art is hid from dem) can find som us' of dese *Idea's*; let dem rest: and rest wee contented wit' de † proper proportions of Musick, so usful and necessary; dat without dem, (dowg der' may be a kind' of Symponi) all Grace and Efficaci of de Art is lost.

† *Proportions of Tim'.*

C A P. II. § V.

Of de Not's external Adjuncts.

DE' belong to Not's [dus described by deir Number, Nam's, Tun', and Tim',] dese 7 tings: a Flat, a Sharp, a Ligatur', a Repet', a Pauz, a Direct, and a Cloz'.

Not's Adjuncts.

A Flat eanget *Mi* into *fa*, making him half a Ton' lower: and is dus marked, *b*.

A Sharp raise't *fa* or *ut*, half a Ton' higer, not eanging deir nam's: and is dus marked, *♯*.



A (a) Ligatur', devised for de Dittl's sak', is wen 2
E 2 or


1
Flat.

2
Sharp.

3
Ligatur'.
(a)

Lib. I. Cap. II. Of Singing.

or mo^e Not^s ar sung to on^e Syllable. And it is eider
old^e, of de Longer Not^s, [ ,  ;] or nu^e, of de

forter, [    .]

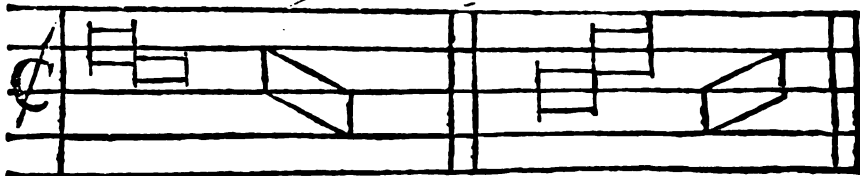
(b)

(b) Old^e Ligatur^e hat t're sorts of Rul^s : 1, concern-
ing Initial Not^s : 2, of Middle Not^s : and 3, of Final
Not^s.

Rules,
Of Initial Ligatur^e, 4.

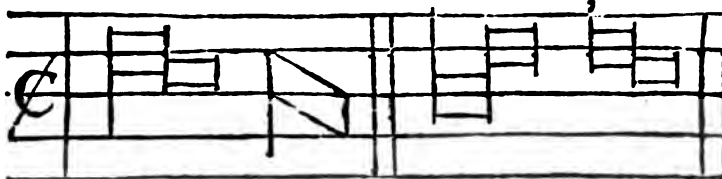
1. *Prima carens caudâ* { *Longa est, Pendente secundâ.*
2. *Brevis est, scandente secundâ.*

4 4 4 2 2 2 2 2



- 3 *Prima manu levâ Brevis est, caudata deorsum.*
4 *Semibrevis prima est, sursum caudata || sequensq;.*

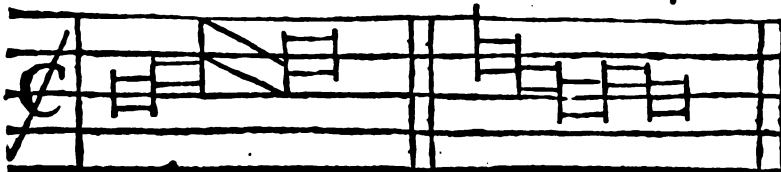
2 4 2 2 1 1 1 1



Rules,
Of Middle Ligatur^e, 2.

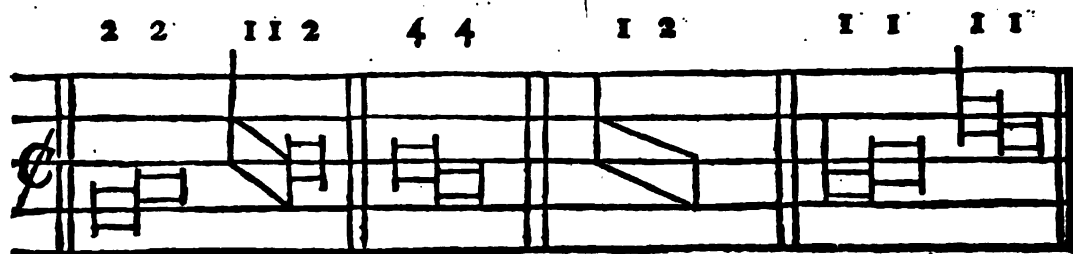
1. *Quæbet in medio Brevis est : 2 || at proxima adherens
Sursum caudata pro Semibreui repetitur.*


2 2 2 2 2 1 2 2 2 4









Of Final Ligatur^e; 4.

- 1 *Ultima conscendens Brevi est quacumq; ligata.*
- 2 *Ultima dependens quadrangula sit tibi Longa.*
- 3 *Est obliqua Brevis semper finalis habenda.*
- 4 *¶ Semibrevis, sursum cadata proxima prima est.*



De Ligatur^e of de f^orter Not^s is a semicircle, w^ol² 2 end^s point to de 2 Not^s conjoined: as . Som-
tim^e, (specially w^{en} de Not^s bee many to on^e syllable).
dis Ligatur^e is signified in de Ditti on^ly, by setting dat
syllable, w^{it} a Hyphen under de first Not^e, and de following
syllable after de last.

De middle and principal Not^e , is conjoined by bod^e
de^s Ligatur^s. And w^{en} any Not^e and his half-not^e in de
sam^e plac^e ar conjoined for on^e syllable, de mark of de half-
not^e, and of de Ligatur^e too, is a Point set by de Not^e:
as . : for it is as muc^e, as if w^{it} de Not^e his half-not^e
wer^e exprest, and conjoined by Ligatur^e.

A Repet^e is eider of de sam^e not^s and ditti togeder,
having dis mark (c) ; or of ditti w^{it} oder Not^s ha-
ving dis mark; : : or dis, : befor^e w^{it} de first word of
de Repeted ditti is commonly placed under his Not^e or
Not^s: or of a w^ol^e Strain; having at de end^e der^e of 2
pricks Bars, tarrow all de Rul^s: dus, : :.

A Pauz is a mark of rest or silenc^e in a song, for de tim^e of
som Not^e: w^{er} of it hat his nam^e.

A lin^c depending from a superiour rul^c, and not tou-
eing de rul^c below, is a Sembrief-rest : de lik^c lin^c rising
from an inferiour rul^c, and not toueing de rul^c abov, is a
Minim-rest : de sam^c wit a crook^c to de rigt hand, is a Cro-
et-rest, and to de left hand, a Qaver-rest. Also a lin^c rea-
eing from rul^c to rul^c, is a Brief-rest, or a Pauz of 2 Sem-
briefs : a lin^c from a rul^c to a third rul^c, is a Long-pauz,
or of 4 Sembriefs : and 2 of dem togeder mak^c a Larg^c-pauz,
or of 8 Sembriefs.

6
Direct.

A Direct in de end^c of a lin^c, fewet wer^c de Not^c standet
in de beginning of de next lin^c : and is marked dus

7
Cloz.

✓, or dus ✓.

A Cloz^c is eider perfect, or imperfect. A perfect Cloz^c
is de end of a Song, noted dus (○), or dus (◡); or wit 2 Barz
aturt all de Rul^s; or bod^c ways. An imperfect Cloz^c is de
end^c of a Strain; or any plac^c in a Song, wer^c all de Part^s
meēt^c and cloz^c, befor^c de end^c : and it is marked wit a single
Bar.

ANNOTATIONS TO § V.

* L. I. c. 2.

(a) **L**igatur^c. Of *Ligare*, to bind^c or ty^c : becaus it tyet many
Not^s to on^c syllable of de Ditti. Wie Adjunct^c *Francinus*
do^c : dus defin^c : *Omnis Ligatura, quanquam multas complexa est notu-
las, unicam subtrahit syllabam pronunciandam.*

(b) In de Old^c Ligatur^s, de Ligatored Not^s, [a Long, a Brief,
and a Sembrief] hav^c on^c form : beeing differenced on^cly by de Rul^s :
wie dowg a man do^c know; yet in Practic^c, upon de suddain, hee may
easily mistak^c. And der^cfor^c, for mer^c certainti and faciliti, it wer^c ex-
pedient, dat (as it is in de nu^c Ligatur^s) de Not^s heer^c wer^c distin-
guished by deir proper forms. But de us^c of de^c antiq^c Ligatur^s is
now wel nig antiquated.

(c) Dts Repet^c j̄ is used also for Not^s alon^c, wer^c der^c is no^c
Ditti.

C A P. II. § VI.

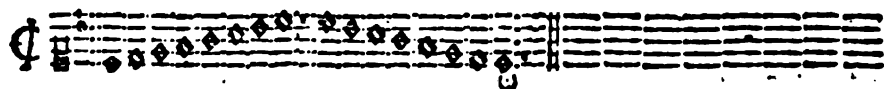
A brief Synopsis of de Scale, and oder premisses requisit to Singing:
wie, mit de 5 Initial Lessons, as to begin de Learners Book.

The musical score is for five voices: Tenor (T), Bass (B), Alto (E), Alto (A), and Bass (B). The Tenor part has lyrics: *la*, *sol*, *re*, *ut*, *fa*, *mi*. The Bass part has lyrics: *la*, *sol*, *re*, *ut*, *fa*, *mi*. The Alto parts have lyrics: *la*, *sol*, *re*, *ut*, *fa*, *mi*. The Bass part has lyrics: *la*, *sol*, *re*, *ut*, *fa*, *mi*. The figured bass notation at the bottom is: 3. 1. 6. 1. 9. 1.

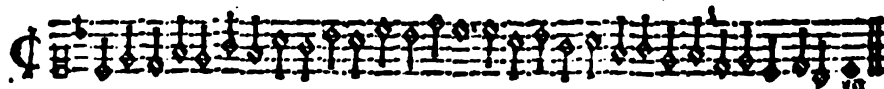
De five Initial Lessons.

De five Initial Lessons show de progres or passing of de Not's both ascending and descending, per *Gradus & Saltus*: *Gradation & Skipping*.
[by Degrees and by Skipplings.]

De first Lesson is de Duple *Ut-re*: conteining de Cra-
dation [or passing by Degrees] of all de Not's in a *Dis-*
position, both upward and downward.

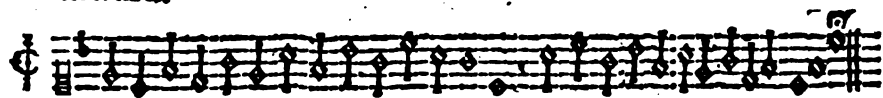


De second Lesson is de Skipplings of Thirds, first upward
and then downward.



De Third is de Skipplings, first of Thirds downward,
and

and Fowres upward: and den of Thirds upward, and Fowres downward.

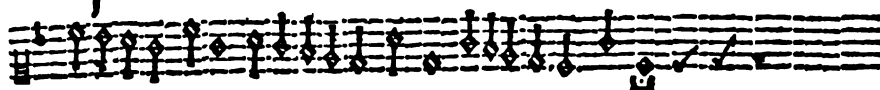
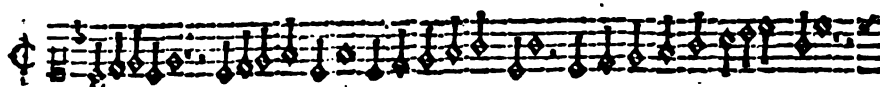


Def 3 Lessons hav' eae of dem 2 part's in on': wic' of every second comet in upon 2 Sembrief-rests. All wie may bæ sung ronnd in six Part's: de ææ leading Part's beginning stil togeder, as lik' wic' de oder 3 dat second dem.

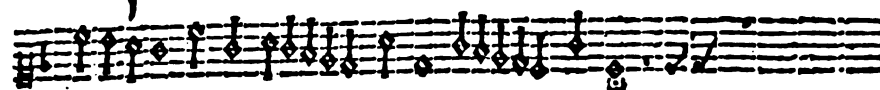
4

De Fowre is de Prooff of de usuall Skippings: in 2 Part's.

1 p.

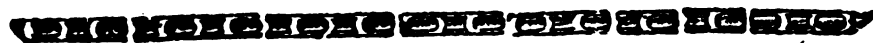
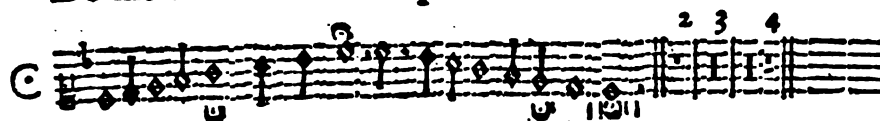


2 p.



5

De fift Lesson is de Triple *Vi-re*: in fowr Part's.



C A P III. Of Setting.

§ I. *Of de Part's of a Song.*

**Vide (E) in No-
tis.*

(a) (b) (c)
(d) (e)



Setting is de framing of a Song in Part's: wie, for de most part, (specially in Counterpoint) ar * fowr [(a) Bass, (b) Tenor, (c) Counter-tenor, (d) Mean:] of wie, in som Songs, is wanting on' or two: and in som, for a veic' of an hig pit'e, is added (e) a Treble. Yez and in som, (specially of de Lydian Mood', as in Tallises and Birds *Cantiones sacre*) besid's de oder Part's single, ar 2 Bases, or 2 Trebles, or Tenors, or Counter-tenors: and den der' ar six Part's: somtim' 2 or 3 Part's ar dubbled

dubbled : and so der^e may bee 7 Part's, [as in Tallies *Miserere* ;] or 8, [as in Birds *Deliges Dominum* :] And som, to few deir exorbitant skil, wil mak^e (f) many mor^e : but in des^e cases, som Part's must pauz wil^e oder sing ; or els dey must need's *coincidere*.

In dis kind^e of Songs, de Musi^k do^es mor^e consist in report's and ful Harmoni ; dan in de Melodi of de several Part's.

But a solemn † Antem, wer^e in a swet^e Melodious Treble, or Countertenor, singe^r single, and de ful Qir^e answeres, (mue mor^e wen 2 sue single voices, and 2 ful Qir's enterchang^eably repli^e on^e to an oder, and at de last cloz^e all togeder) is dat *Hyperlydian* Musi^k, wie (wer^e de Sobrieti, Decenci, and Pieti of de Singers concur wit^e de Art and swet^enes of de Song) maket sue a heavenly Harmoni, as is pleasing unto God and Man. *Vid.* l. 2, c. 2, § 1, I II. and § 2. (f) in *Notis*.

All des^e Part's set togeder (dowg for de dæpest Bass-voic^e, and de loftiest Treble-voice) ar contained witeⁿ de compas of (g) 22 Not's : wie is a *Trisdiapason*, or de ful extent of de Gamut : but ordinarily dey do^e not exceed^e de number of 19 or 20. And generally, ea^e Part^e by it self is to be kept witeⁿ his natural compas of (h) 8 Not's : unles (for a Point or som oder special cauz) you bee somtim^e constrained to transgres des^e bounds, a Not^e or 2, or 3, at de most.

† Grace^e Ar^e Sen-
ua, of ar^e Sen
flore, of ar^e Sen
flore a Flour, of
ar^e Sen,
quod sursum as-
cendat dum
crescit : becaus
de mor^e it in-
creases de
mor^e it ascen-
des. For dis
is dat fair flour,
dat *flos odorus*,
or rader *flore*
corolla, wie, wie
its swet^e-smel-
ling savour, as-
cendes from
de ground of
an humble
Hart, unto de
higest Hea-
vens : evento
de Mercy-seat
of de most Hig.

(g) (h)

ANNOTATIONS to § I.

(a) **D**E Bass is so called, becaus it is de *bass* or foundation of de Song, unto wie all oder Part's bee set : and it is to be sung wit^e a deep^e, ful, and pleasing Voic^e.

Bass.

(b) De Tenor is so called, becaus it was commonly in Motets de dit-ri-part, or Plain-song : wie * continued in de sam^e kind^e of Not's [usu-ally briets] mue after on^e plain fashion : uppon wie, de oder Part's did discant in sundry sort's of Figur's, and after many different ways : or (if you will) becaus neider ascending to any hig^e or strained not^e, nor descending very low, it continuet in on^e ordinari tenor of de voic^e : and der^efor^e may bee sung by an indifferent voic^e.

* Tenor, of
tento, signifyes
on^e continued
order or fashon
of ating, held on
witout eang^e.

(c) De Countertenor or *Contratenor*, is so called, becaus it answeret de Tenor ; dowg commonly in higer keyz : and der^efor^e is fittest for a man of a swet^e fril voic^e. Wie Part^e dowg it hav^e little Melodi by it

Countertenor.

self; (as consisti^{ng} mu^e of monotonis) yet in Harmoni it hat *de* great-
est grac^e : specially wen it is sung w^{it} a rig^t voic^e : w^{ie} is to rar^e.

Mean.

(d) *De Mean* is so called, becaus^e it is a midling or mean hig part,
between^e *de* Countertenor, [*de* highest part of a man] and *de* Treble,
[*de* highest part of a boy or woman :] and *derfor* may b^e sung by
a mean voic^e.

Treble.

(e) *De Treble* is so called, becaus^e his not^s ar placed (for *de* most
pa t) in *de* third Septenari, or *de* Treble clefs : and is to b^e sung w^{it}
a hig clea^r sweet^e voic^e.

(f) Many mor^e. *Partes aut voces in Harmonia, vel d. e, vel tres, 4, 5,
6, 7, 8, vel plures adhibentur : (nam hodie etiam vel quadraginta, vel inter-
dum quinquaginta talis Partes & voces in unica Cantilena inveniuntur)
Principales tamen tantum quatuor sunt.* Calvisius Cap. 2.

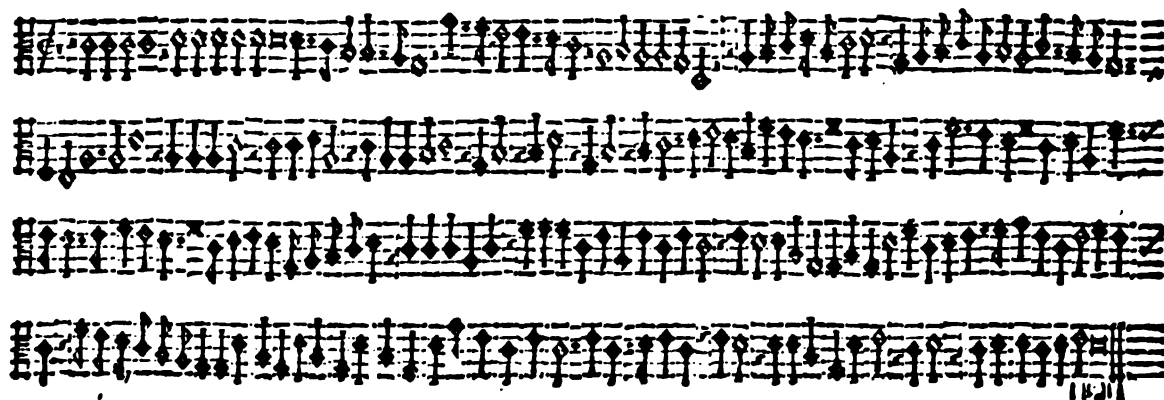
(g) 22 Not^s. Dis compas of 22 Not^s, or a Trisdiapason, is for
Voices : for Instruments it may b^e mu^e larger. *Vide C. 2 § 2. (f)*
& *in Notis.*

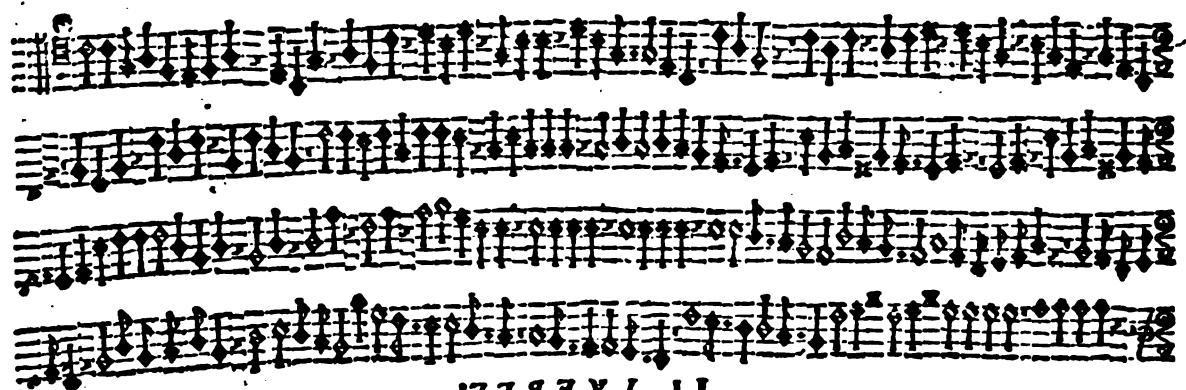
(h) 8 Not^s. Yet *de* Parts of *dat* Dial-song (w^{ie} is contained in *de*
ordinari compas of *Trisdiapason*) d^o all exc^ed^e *de* ordinari limits of
an Eigt : [*de* Tenor reachi^{ng} 9 Not^s, *de* second Treble and *de* Coun-
tertenor 11, *de* first Treble and *de* Bass 12 :] as heer^e you may s^ee.

I T R E B L E.

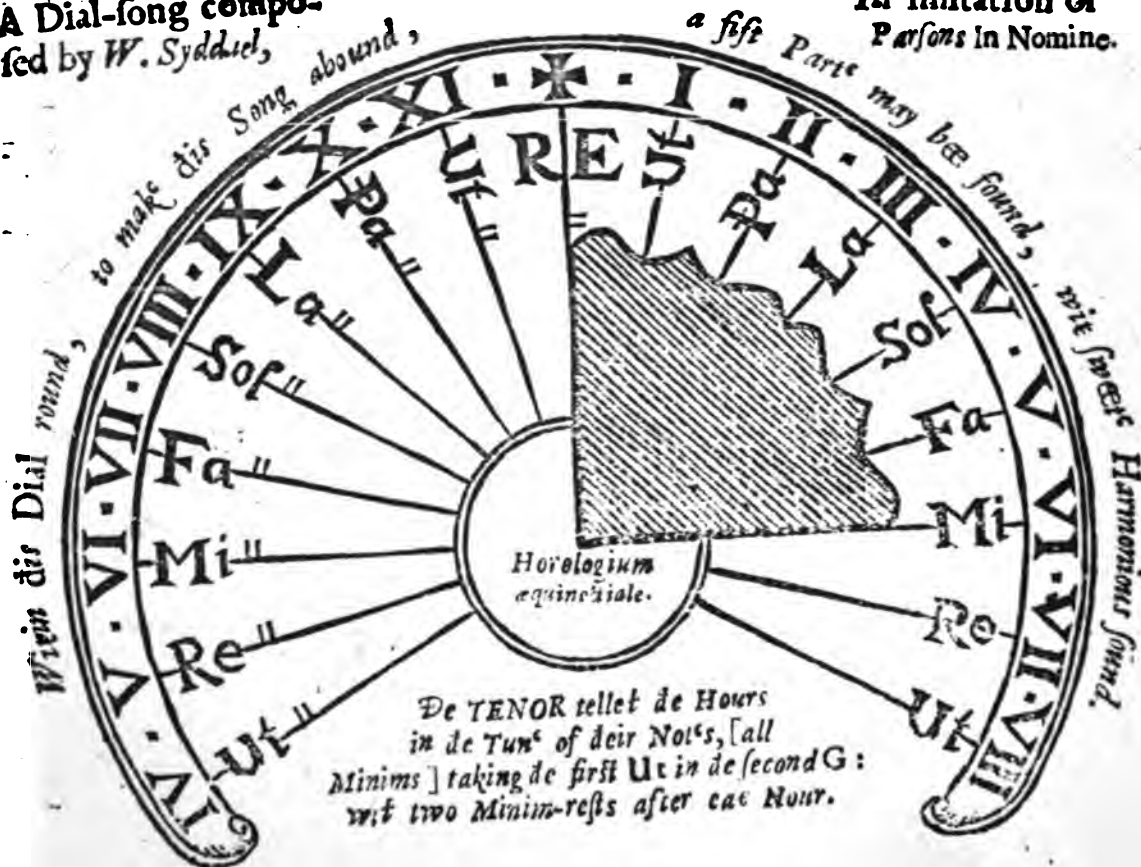


C O U N T E R T E N O R.





**In imitation of
Parsons in Nomine.**



CAP. III. § II. Of Melodi.

IN Setting ar always to be observed (besid's de Rul's requirit' to Singing) *Melodi* and *Harmoni* : wit deir 4 Ornaments [*Consecution*, *Syncope*, *Fuga*, and *Formaliti*.

(a) *Adelodi* is de swet' modulation or tun' of eae part in it self.

As de part's of a Song ougt to bē *Harmonious* on' to an oder ; so shold' dey bē *Melodious* eae on' in it self : specially in de Meeters of de Dorik and Ionik Mood's. Sue as ar all de fowr Part's of dat *Oxford Tun'* : de Mean and Tenor wer'-of, in de Psalms set out by *Tho. East*, ar (for deir Melodi's) mad' two severall Tun's, (under de nam's of *Glassenburi* and *Kentish Tun's*) wit oder Part's set unto dem.

*Melodi, melodia
carmine cantus
sen Modulatio :*
of *μῆλον* and
ᾠδὴν, (V. § 3.
¶ 1. and (a) in
Notii,) dowg
somtim' it bē
used for Har-
moni, or Con-
cent of many
Part's. *Vid. L. 2.
c. 1. § 2.*

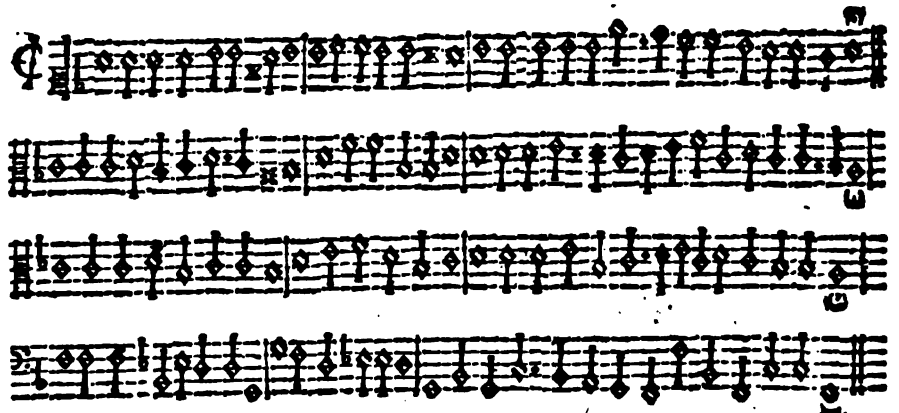
*Oxford
Tun'.*

M

C

T

B



Unto wie you may ad des' oder Psalm-tun's, set to de voices and capacti of yung beginners.

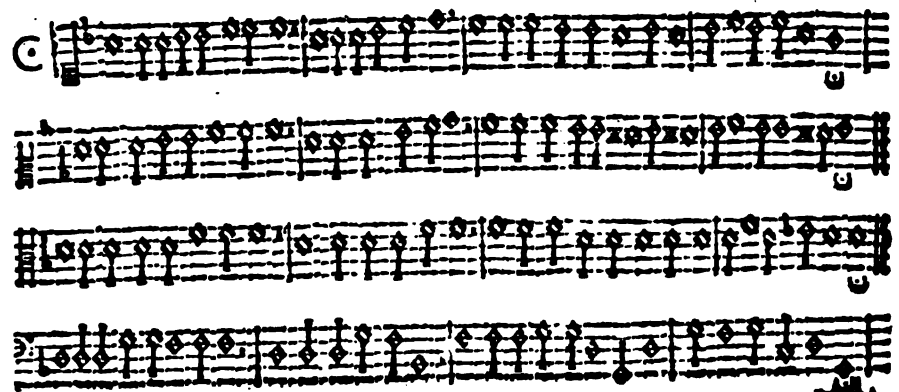
*De Scottish
Tun'.*

Tr

M

C

B



Tr

M

B

C

M

C

Te.

B

But heere on^e of de upper Part^s is necessarily to hav^e a special Melodi abov^e de rest : wie is called de *Cantus* or Tun^e : sue as may delight a Musical ear, down^e it bee sung a lon^e by it self. Of dis sort our * skilful Autors hav^e devised infinit^e varieti, in de *Ionik* or *Kromatik* Mood^e. De Melodi of wie Part^e consistet mu^e in report^e : somtim^e of fewer, somtim^e of mor^e Not^s ; somtim^e of half a Strain, somtim^e of a wol^e Strain, in de sam^e vers : as in sue Tun^s you may observ.

* Sue as ar
Nicolas Lanier,
Henri Lamoignon,
John Laws,
Simon IVth,
Jo. Wilson, &c.

Modulations in Melodi ar mor^e smoo^d, facil, and fluent, by Degre^s, dan by Skips : (and derfor^e even in mahy Part^s, de chief, as mu^e as may bee, fould^e observ Degre^s) and Skips ar better to Consonant dan to Dissonant Intervalls : as to a Third, a Fowr^e, a Fift, an Eigt, and somtim^e a Sixt : but seldom to a Sevnt^e, or Nin^e ; (and dat not w^{it}out som special caus) and to a *Tritonus* or *Semi-*

* Cap. 8.

*dispenſe never. Agreeable is de Doctrin^e of * Calviſtus. Eſſe maxime in id incumbendum eſt, ut Modulatio potius per Gradus, quàm per Saltus procedat ; (propterea quòd Harmonia inde generetur equabilior, volubilior, & facilior) tamen cum id ubiq; fieri non poſſit ; quando per Saltus progrediendum eſt, eligenda ſunt potius intervalla Conſona, quàm Diſſona. Tritonus & Semidiapente prorsus vitanda ſunt : interdum Septima, rariùs Nona adhibetur : & non niſi certis de cauſis.*

CAP. III. § III. Of Harmoni :

¶ I, Of Intervalls.

(a) * *Aequiva congruentia, concentus: of æquiva congrua.*

(a) * **H**Armoni is a delightful congruiti of all de Part's of a Song among demſelvs, &rog de Concordanc^e of certain Intervalls, wie G o d in Natur^e (not witout a wonder) hat mad^e to agræ togeder ; wcr'as oders dō^e ſound ſo harſly on^e to anoder, dat nō Muſical ear can endur^e dem.

(b)

(b) Intervalls ar de different diſtances of hig and low ſounds.

And dey ar eider Simple, or Compound.

(c)

Intervalls 12.

(c) Simple Intervalls ar de diſtances of all de Sounds witin de compas of a Diapason, from deir Ground : de wie, increaſing by half-ton's, ar in number twelv : [1 Semitonium, 2 Tonus, 3 Sesquitonium or Semidironus, 4 Ditonus, 5 Diateſſaron, 6 Tritonus or Semidiapente, 7 Diapente, 8 Semitonium-diapente, 9 Tonus-diapente, 10 Semidironus-diapente, 11 Ditonus-diapente or Semidiapason, 12 Diapason.

1. *Semitonium* is a Second imperfect : i. from *Mi* to *Fa* or from *La* to *Pa*.

2. *Tonus* is a Second perfect : as from *Ut* to *Re*, from *Re* to *Mi*, from *Fa* to *Sol*, from *Sol* to *La*, and from *Pa* to *Ut*.

3. *Semidironus* is an imperfect Third, conſiſting of a Ton^e and a Half-ton^e : as from *Re* to *Fa*, from *Sol* to *Pa*, from *Mi* to *Sol*, and from *La* to *Ut*.

(d)

4. *Ditonus* is a perfect (d) Third, conſiſting of a Ton^e and

§ III. Of Harmoni. ¶ I. Of Intervalls.

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and a Ton^c : as from *Ut* to *Mi*, from *Fa* to *La*, and from *Pa* to *Re*.

5. *Diateffaron* is a (d) Fowrt^e, of 2 Ton^cs and a Hemiton^c : as from *Ut* to *Fa*, from *Re* to *Sol*, from *Mi* to *La*, &c.

(d)

6. *Tritonus*, or *Semidiapente*, is a Fift imperfect, consisting of 3 wol^c Ton^cs, as from *Pa* to *Mi*; or of 2 Ton^cs and 2 Hemiton^cs, as from *Mi* to *Pa*. But *Calvisius* (for doctrin^cs sak^c) doe^t distinguish dem : calling de Interval of *Pa* to *Mi*, *Tritonus*; and of *Mi* to *Pa*, *Semidiapente*. *Vid.* Consecution of Discords.

7. *Diapente* is a perfect (d) Fift, of 3 Ton^cs and a Hemiton^c : as from *Ut* to *Sol*, from *Re* to *La*, from *Fa* to *Ut*.

(d)

8. *Semitonium-Diapente* is an imperfect Sixt, of 3 Ton^cs and two Hemiton^cs : as from *Re* to *Pa*, from *Mi* to *Ut*.

9. *Tonus-diapente* is a perfect Sixt, consisting of 4 Ton^cs and a Hemiton^c : as from *Ut* to *La*, from *Fa* to *Re*, and from *Pa* to *Sol*.

10. *Semiditonus-diapente* is a Sevnt^e imperfect, of 4 Ton^cs and 2 Hemiton^cs : as from *Ut* to *Pa*, from *Mi* to *Re*, from *Sol* to *Fa*, and from *Re* to *Ut*.

11. *Ditonus-diapente* or *Semidiapason*, is a Sevnt^e perfect, or Eigt^e imperfect, consisting of fiv^c Ton^cs and a Hemiton^c : as from *Pa* to *La*, from *Fa* to *Mi*, and from *b* sharp to *b* flat in de Eigt^e.

12. *Diapason* is a perfect Eigt^e, conteining (c) a *Diapente*, and a *Diateffaron*; or 5 wol^c Ton^cs and 2 Hemiton^cs : [i. all de 7 * Naturall Sounds or Not^cs besid^cs de Ground;] or briefly All de 12 Simple Intervalls : (wer^c of it ha^t his † nam^c) as from *Ut* to *Ut*, from *Re* to *Re*, or from any Not^c in any Clief to de sam^c Not^c in de sam^c Clief, in de next Septenari.

(c)

(f) Compound Intervalls ar mad^c of de Simple, and on^c or mo^c *Diapasons* : as a Twelft, or a *Diapason-fift*, is compounded of a Fift and a *Diapason* : a Fowrtēnt^e or a *Diapason-sevnt^e*, of a Sevnt^e and a *Diapason* : as deir nam^cs import^c. Lik^{wis^c} an Eigtēnt^e or a *Disdiapason-fowrt^e*, of a Fowrt^e and a *Disdiapason* : a Twentis or a *Disdiapason-fift*,

* V. c. 2. §1, and (c)

† *Diapason ex omnibus aut per omnia Intervalla. V. de (i) in Notis.*

(f) Compound Intervalls.

sixt, of a Sixt and a Diapason. And so a Trisdiapason-second, or a Trisdiapason-third, of a Second or Third and a Trisdiapason.

All wie Compounds, having de sam^e Cliefs, de sam^e Nam's of Not's, and, in effect, de sam^e Sounds (der^e bëing, no^t oder differenc^e in dem, but *Acumen* and *Gravitas*) wie deir Simple Intervalls; ar der^efor^e, in Harmoni, used as de sam^e: according to de common Maxim of Musicians, *De Octavis idem est iudicium. vide ¶ in C. 2. § 1.*

¶ II. Of Concords and Discords.

Of de 12 Intervalls 7 ar Consonant, and 5 Dissonant: do^t ar called, in on^e word, *Concords*; and des^e *Discords*.

(g) A *Concord* is de mixtur^e of a Grav^e and Acut^e sound swet^ely falling to de ear.

(h) A *Discord* is a jarring noiz of 2 permixed sounds offending de ear.

Concords.

* Dodecachord.
l. 1, c. 8.

(i)
(k)

(l)

De sevn Concords ar first (i) an Eigt, (wie * *Glareanus*, for perfection and siefti, calle^t *Consonantiarum Regina*) a Perfect and imperfect Third, (k) a Fowr^e, a Fift, a perfect and imperfect Sixt: wie deir Compounds. Unto des^e Intervall-concords is added de (l) Unison: so called, becaus standing in de sam^e Clief dat de Ground dō^et, it yeldet, in an oder Part^e, su^ea sound, as seemet on^e and de sam^e wie it. De wie aldowg it bē no^t Intervall; (as all oder Concords ar) yet, de Ground and it bëing 2 individual con-cording sounds, it may wel bē called a Concord: and be-caus, lik^e an Eigt, it dō^et swet^ely resound in Harmoni; and wie its swet^enes, is oftīm's necessari in contexing of Points, and oder melodious passages; it is justly recko-ned among de Chief of dem.

(m)

Primari Con-cords.
* *Vid.* (l) in
Notis.

Of Concords som ar Primari, and som Secundari.

(m) Primari Concords ar an * Unison or Eigt, a perfect Third or *Dionus*, and a Fift or *Diapente*. De wie of dem selvs, witout de help of any oder, dō^e mak^e a swet^e sym-Poni. And der^efor^e as dey ar good in de beginnings, and oder places; so ar dey necessari in de Clozes: wenc^e all Se-cundari's ar excluded.

Secundari

¶ III. Of Harmonie: ¶ 2 Of Concorde and Discords.

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Secundari Concorde ar an imperfect Third or *Semidiapente*, (n) a Fowre or a *Diateffaron*, an imperfect Sixt or *Semitonism-diapente*, and a Perfect Sixt or *Tonuf-diapente*. Wie becaus dey found not so swetly as de Primari do^e, nor satisfi^e de ear witout a sweter following; derfor^e non^e of dem is admitted into de Cloz^e: and a Sixt or Fowre scarc^e allowed in de Beginning.

Secundari Con-
corde.

(n)

Intervalls ar also differenced by de Number of de 7 Sounds: (weider dey bee *Ton's* or *Hemiton's*) as dey follow on^e an oder in de Scal^e. A Second, a Third, a Fowre, a Fift, a Sixt, a Sevne, and an Eigt, ar so called, becaus dey contein so many severall Sounds. Dat derfor^e wie conteinet 4 is called a *Diateffaron* or a Fowre: and dat wie conteinet 5 is called a *Diapente* or a fift. But de 4 sounds of *Diateffaron* ar but 2 Ton's and a Semi-ton^e abov^e de Ground, as *Fa* is abov^e *Ut*, or *Sol* abov^e *Re*: and de fiv^e sounds of *Diapente* ar 3 Ton's and a Semiton^e abov^e his Ground, as *Sol* is to *Ut*, or *La* to *Re*. Lik^ewis^e from *Pa* to *Mi* abov^e ar 4 sounds, as in a *Diateffaron*: but dey ar 3 wol^e Ton's from de Ground, wer^e of dat Interval is called *Tritonus*: and from *Mi* to *Pa* abov^e ar 5 distinct sounds, as in a *Diapente*: but dey ar from de Ground, but 2 Ton's and 2 Hemiton's, wer^e of dat Interval is called * *Semidiapente*. So dat de *Tritonus* is an excessiv^e *Diateffaron*, half a Ton^e too mu^e; and de *Semidiapente* is a defectiv^e *Diapente*, half a Ton^e too little: wie in effect is all on^e wit *Tritonus*. And derfor^e, as in de tru^e *Diateffaron*, de respect or relation of *Ut* to *Fa* or of *Re* to *Sol*, and, in a tru^e *Diapente*, de relation of *Ut* to *Sol*, or of *Re* to *La* (becaus dey ar Concorde) is Harmonical; so, in de excessiv^e *Diateffaron*, de relation of *Pa* to *Mi*, and, in de defectiv^e *Diapente*, de relation of *Mi* to *Pa*, (becaus dey ar Discorde) is called *Relatio non Harmonica*.

ca

Tritonus.

Semidiapente.

Semi in dis word (as in *Semidiscantus* and *Semidiapason*) do^es not signifie half of de wol^e, but de wol^e sav^e half a No^e.

*Relatio non
Harmonica*.

But des^e harf Discorde, by de help of Flats and sharps, ar reduced to deir tru^e Concorde. For as de *Tritonus*, eider by flatting de sharp, or sharpening de Flat, is mad^e a tru^e *Diateffaron*; so de *Semidiapente*, by de sam^e means, is mad^e a tru^e *Diapente*.

A Synopsis of de Concards.		Re Eigt.
Ut : Eigt.		to { Pa, 3 perf. La, 4. Sol, 5. Fa, Sixt perf.
to { La, 3 imperf. Sol, 4. Fa, 5. Mi, 6 imperf.		Pa : Sixt imperf.
		to { Sol, 3 imperf. Fa, 4.
La : Sixt perf.		La : Fift.
to { Fa, 3 perf. Mi, 4.		
Sol : Fift.		Sol : Fowrt.
to Mi, 3 imperf.		
Fa : Fowrt.		Fa : Third imperf.
Mi : Third perf.		
		RE :
UT :		

*Affinitie of Con-
cards.*

*De Sixt and
Third must bee
lik'.*

Betweene de Third and de Sixt, and betweene de Fift and de Fowrt, is some affinitie : for a Third to de Bas^e, is a Sixt to his Eigt ; and a Sixt to de Bas^e, is a Third to his Eigt. Likewise a Fift to de Bas^e, is a Fowrt to his Eigt ; and a Fowrt to de Bas^e, is a Fift to his Eigt.

A Sixt being joined with a Third, must be always true as de Third is : if either be perfect, the other must not be imperfect : as because from Re to Fa sharp is a perfect Third ; therefore Pa wie is a Sixt, must be likewise sharped, that it may also be Perfect : because from Sol to Mi is a perfect Sixt : therefore Pa, being to Sol a Third, must be sharped, that it may likewise be Perfect.

§ III. Of *Harmoni*. ¶ 2 Of *Concords and Discords*.

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(o) Aldowg Unisons and Eights ar good in de Beginnings, and necessary in de Clozes ; yet in oder places of a Song, dey ar sparingly to bæ used, in few Part's : unles som special caus, [as *Fuga*, *Cadenc*, or *Melodi*] requir dem : but den most conveniently, wen dey mæc in divers † *Figur's*, and not at de sam instant : as

(o)

† *Vid. (a) inc.*
2, 5 4.



Concords doe den sound most swæc'ly, wen dey ar set in deir Natural and proper Places.

(p) De proper places of an Eight, a Fift, and a Fowre, ar in de lower Part's : and of Thirds, boe Perfect and Imperfect, abov.

(p)

And derfor wen de Part's stay togeder, (specially at Clozes) de Concords ar most fitly placed in deir Natural order. But generally, in de composing of Melodious *Harmoni*, dey ar variously intermedled, in all Part's, according to de Grounds and Rul's of Art.

¶ Concerning de Proportions of *Concords*, see C. 2, §. 4, & (f)

Discords ar de Perfect and Imperfect Second, de Perfect and Imperfect Sevn : and de *Tritonus* or *Semidiapente*.

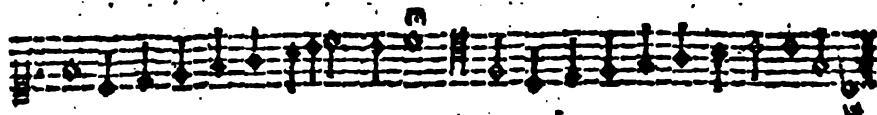
DISCORDS.

As all Part's must agre wic de Bas, so must dey not disagre among dem selvs : and derfor if on Part bæ a Fowre ; an oder may not bæ a Third or a Fift, but a Sixt : if on bæ a Fift ; an oder may not bæ a Sixt or a Fowre, but a Third : for den wold dey disagre among dem selvs in a Second. Lik wic if on bæ a Sixt, an oder may not bæ a Twelf : (wic is a Compound Fift) for so wil dey disagre in de Sevn : &c.

Yet a Discord, as in *Oeconomi*, so in *Musik*, is somtim allouable, as making de Concord following de swæter : but neider in dat nor in dis is it to bæ held tw long : and derfor in swift Division it is best, and most used : especially in * *Gradation*, [wic is a continued order of Not's ascen-

* *V. c. 2, §. 6.*

ding or descending :] wer^e de Discord dow^e better in de ævn, dan in de od Plac^e : as in dis Example.



Also a Discord is good in Binding : (eider in Cadenc^e or oderwisc^e) wer^e it is always de od Not^e, or de latter Part^e of de Syncopated Mesur^e-not^e. V. *Syncope* in § 4, ¶ 2.

Lik^e wis^e de Melodi of a Parr^e and de mainteining of a Point may excus^e a Discord.

ANNO T. to § 3. ¶ 1 & 2.

(a) **H**armonia est diversorum sonorum unio, redacta ad concentum. Non enim tantum simplicem, in acutioribus aut remissioribus sonis, modulationem (hoc est singularis vocis Melodiam) admittit, & ab intervallo ad intervallum, vel velociore vel tardiore motu, secundum Tempus in Figuris Musicis prescriptum, procedit; sed etiam alias voces, quæ concentum faciunt, accinentes habet: ex quibus, tanquam ex Partibus, Harmonia componitur. Sethus Cap. 2.

(b) Intervallum est soni acuti gravisq; distantia. Consonantia est acuti soni gravisq; mixtura suaviter auribus occidens. Dissonantia est duorum sonorum sibi invicem permixtorum ad aurem veniens aspera atq; injucunda percussio. Boetius l. 1, c. 8.

(c) Simple Intervalls. Intervalla Simplicia sunt Diapason, & quæ in qualibet ejus specie continentur: ut sunt secunda, Tertia, Quarta, Quinta, Sexta, Septima. Calvis. Cap 3.

(d) (d) (d) De Praeses her^e of Musick and of Pyfick dow^e accord: & Numeralls of bod^e beeing understod inclusiv^e. For as de Pyficians dow^e say a Tertian Ague, wie yet comes but every second day, and a Quartan wof^e acces is every third day; (becaus dey count de first Fit-day for on^e) so dow^e de Musicians call a Third, a Fourth, and a Fifth; (wie yet ar but 2, 3, and 4 Not^es from de Ground) becaus dey account de Ground it self for on^e.

(e) Pythagorici Consonantias Diapente ac Diatessaron, simplices arbitrantur: atq; ex his unam Diapason Consonantiam jungunt. Boetius Lib. 1, c. 6.

(f) Compound Intervalls. Composita Intervalla sunt majora quam Diapason: & sunt ex quolibet Intervallo simplici cum aliquo Diapason specie: ut si Tonus ad Diapason addatur, vel Tertia, vel Quarta; eritur Nona, Decima, Undecima: & sic de aliis.

(g) (h) Vide (b) supra.

* censur. 2, n.
110.

(i) Antiept. De Diapason or F-igt (says * St. Francis) is in Musick, de swatest Concord: in so mus as it is, in effect, an Unison.
And

And Calvisius lik'wise, Diapason prima est omnium Consonantiarum, & perfectissima: Nomen inde duxit, quod omnia Intervalla Simplicia complectatur.

(k) *A Fourth.* This Concord is on^e of the * three, so famous in all Antiquity : wise the Symphonie wer^e of the first Musicians did content them selves ; and for the inventing of wot^e † Proportions, that most ancient and subtil * Philosopher has been ever since so much renowned among all Posterity. The joint-doctrine of these three Concorde, though it be as ancient as Music itself, approved not onely by *Pythagoras*, but also by *Aristotle*, *Plato*, *Ptoleme*, *Euclid* ; and by *Aristoxenus*, *Boetius*, *Francinus*, *Glareanus*, and all learned Musicians ; yet some pregnant wits, of later times, have made no bones to teach the contrari ; and now, forsooth, this *Dilettation* wise for thousands of years has been a special Concord ; (without any the least empaement or question) must needs upon the sudden be reckoned among the Discords : and that, not onely Authority, but Reason also, and the very iudgment of the † Ear, reclaiming. For hee that listeth to trie upon the Organ or well-tuned Virginal, shall finde that of it self it doe^s a well accord with the Ground, and better than either of the other Secundary Concorde, [the Sixth or imperfect Third :] and wise a Sixth to yeeld as true a Symphonie, as a Third wise a Fifth : and more sweet than a Third wise a Sixth : and wise a Sixth and an Eighth, to sound fully and Harmoniously, in pleasing variety, among other symphonies. So that, althowg, being no Primary Concord, it be not set to the Bass in a Cloze ; (See before Primary Concorde) yet is it good in other Places, even immediately before the Cloze, and that in slow times : as in this example.

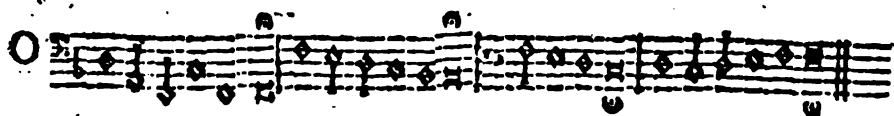
* [Diazepam,
Dipente, and
Dipafon].

† [Sesquiterp.,
Sesquialtera,
and Dipla.],

• Pythagoras.

† A. Ptolomei l. 2.
c. 5. exprefly:
Consonantiam
ſenſus quidem
percipit: & eam
que Diatēſaron
i. Quarta, diſ-
tur, & eam que
Diapente i.
Quinta.

* *Vid. infra* III.



Moreover, albeit befor^e *de Cloz*, a *†* Discord eider wix *de Bass*, or wix an oder Part, be^e somtyme^s allowed ; (*de Not* be^eing but of fort^e time^s, and a swetening Concord presently succedding) yet in *de Cloz*, (wer^e all Part^s meet^e togeder) in a long-timed Not^e, not without som pauz uppon it, (so dat *de ear* do^es specially attend it) *de* is never any Discord at all : but all *de upper Not*s ar Concorde of on^e sort or oder : and do^es, as *Primari* to *de Bass*, so *Secundari* among demselvs. For exampl^e, wer^e *de Cloz* not^e of *de Bass* is in *Gan-ut*, (and consequently do^es of *de oder Part*s in *B-mi*, *D-fol-re*, and *G-fol-re-ut*, or *deir Eigts*) *B-mi* be^eing a perfect Third to *de Bass*, is an imperfect Third to *D-fol-re*, and a Sixt to *G-fol-re-ut* : and likewi^se *D-fol-re*, be^eing a Fift to *Gan-ut*, is a Third imperfect to *B-mi*, and a Fourt to *G-fol-re-ut*. Seeing den dat in *Clozes*, wix ar simply harmonious, no^t Discord is admitted, but all Not^s concord among demselvs ; it followes, dat a Fourt as wel as a Sixt, or an imperfect Third, must be^e a Concord : and seeing dat a Ground

† V_{max} 15.7

and his Eigt ar as it wer' all on', (vid. *in c. 2. § 1.*) how can any man sink dat *D-sol-re*, wie is a Fift unto *Gam-ut*, and a Fowrt unto *G-sol-re-ut* [his Eigt] fold' bee de swetest Concord unto de on', and a Discord unto de oder; and yet dat *B-mi*, wie is but a Third unto de Ground, fold' bee a Concord also to de Eigt?

| De Lord
Vcrulm, Cen-
turi 2, and
Numb. 110.

*C. 4.

I
II

III.
† *Vi supra Pto-*
lomaus.

IV.

And der'for' dat honourable † Sag' (wof' general knowledg and judgment in all kind' of literatur' is generally applauded by de learned) rejectting deir novel fanci dat reject dis ancient Concord, professes himself to bee of an oder mind'. De Concorde in Musik (saye hœ) between' de *Unison* and de *Diapason*, ar de Fift: (wie is de most perfect) de *Third* next: and de *Sixt*, wie is mor' harf: and (as de Ancients esteemed, and so doe my self, and som oders) de *Fowrt*, wie dey call *Diateffaron*. Among dos' Oders, dat singular Musician (to whom de Students of dis abstrus' and mysterious Faculti ar mor' beholding, dan to all dat ever have written der'of) [*Sethus Calvisius*] is on'. His words ar des: **Rejicitur hodie à plerisq; Musicis, ex numero Consonantiarum, Diateffaron: sed minus rectè. Nam omnes Musici veteres, tam Graeci quàm Latini, eam inter Consonantias collocarunt: id quod monumenta ipsorum testantur. Deinde quia conjuncta cum aliis intervallis, parit Consonantiam: ut si addatur ad Diapente, fit Diapason: si ad Ditonon, vel Trivemitonion, fit Sexta major aut minor. Nihil autem quod in intervallis plurium proportionum consonat, per se dissonare potest. Tertiò, si chorda in instrumentis Musicis, exactè juxta proportioncs veras intendantur; † nulla dissonantia in Diateffaron apparet; sed ambo soni uniformiter & cum suavitate quadam aures ingrediuntur: sic in Testudinibus chorda graves hoc intervallo inter se distant, & ratione Diateffaron intenduntur. Quartò nulla cantilena plurium vocum haberi potest, quæ careat hac Consonantia. Nequaquam igitur est rejicienda; sed, propter usum, quem in Melopœia (si dextre adhibeatur) habet maximum, recipienda. But weider dis Concord bee Perfect or Imperfect, [i. Primari or Secundari] it is a Qestion. Vide infra (m) & (n).*

(1) *Unison*. *Unisonus* dicitur quasi unus sonus: & definitur, quod sit unio duorum aut plurium sonorum in eadem Clave consentium. Intervallum autem *Unisonus* non est. nec propriè Consonantia: idq; vel inde patet, quod Intervallum distantia sit acuti soni gravisq;: *Unisonus* autem distantiam sonorum, quoad acumen & gravitatem, non admittat. Adjungitur autem Consonantiis, & quidem perfectis; propterea quod nihil magis consonum aut perfectum esse possit; quàm quod respectu sui unum est. *Sethus Calvis.* c. 4.

*C. 4. †C. 5.

(m) Primari Concorde *Sethus* calleth * *Perfect*, and Secundari † *Imperfect*: but *Perfect* and *Imperfect* ar differences of de Intervalls: as a *Perfect* and *Imperfect* Second, a *Perfect* and *Imperfect* Third, a *Perfect* and *Imperfect* Sixth, a *Perfect* and *Imperfect* Seventh.

Mor' over hœ makes de 4 old' Concorde [*Diapason*, *Diapente*, *Diateffaron* and de *Unison*] to bee of de first sort; and de 4 nu' [de *perfect* and *imperfect* Third, de *perfect* and *imperfect* Sixth] to bee of de se-

cond

cond sort : aldowg *Ditonus*, or a perfect Third, bæ found to bæ a perfect, i. a *Primari Concord*, as admitted into the Cloz' ; and a *Fowr* or *Diatessaron* to bæ but a *Secundari*, and excluded.

Vide a.

(n) A *Fowrt*. Aldowg *Sethus* joining *Diatessaron* wth his old' fellows *Diapente* and *Diapason*, doe account it a Perfect [i. a *Primari*] Concord ; yet doe't hee sam' to extenuat' its perfection, saying † in on' plac', *que aliquo modo perfecta censetur* : and in an oðer plac' of the sam' Chapter, *que vix perfecta existimatur*.

† C. 4.

(o) *Non frequenter in paucioribus vocibus collocanda sunt Octava aut Unisonus : que, cum variationem concentus non admittant, Harmoniam generant aliquanto simpliciore, & quasi egenam. Non tamen ideo sunt prorsus vitande : Harmonia enim, ut Clausulas formet, & Modulatio ut elegantius & volubilius procedat, sepe earum presentiam requirunt. Convenientius autem usurpari possunt, si amba nec paribus Figuris, nec eodem temporis momento coincidunt : sed si altera vox posteriorem Notule aliius partem occupet.* *Seth. c. 9.*

(p) *Hæc tria Intervalla versantur naturaliter in gravibus sonis : atq; post Disdiapason, seu Quintam decimam, Ditono ac Semiditono proprius locus attribuitur, qui in gravibus minus sonore sunt. Hæc esse veras & naturales harum Consonantiarum sedes, usus & quotidiana in Instrumentis Musicis, experientia liquido ostendunt.* *Sethus Calvin. c. 10.*

§ IV. Of the Ornaments of Melodi and Harmoni.

¶ I. Of Consecution.

Vnto the perfection of Melodi and Harmoni, ar required the 4 Graces or Ornaments: [Consecution, Syncope, Fuga, and Formaliti.]

Consecution is the following of Intervalls, Consonant or Dissonant, upon Concords. In wic, skilful Artists have observed divers necessary Cautions, dat may bæ reduced unto certain brief Rules or Canons.

Consecution.

Consecution of Consonant Intervalls is either Simple or Mixt.

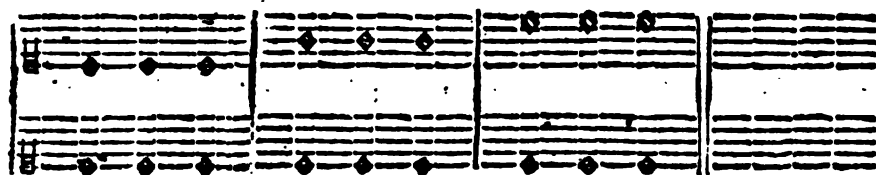
Simple Consecution is of Concords upon Concords of their own kind'. Concerning wic der' ar the Rules.

CANON I. Of Simple Consecution.

Of Consecution of Unisons upon Unisons, of Fifths upon Fifths, and of Eights upon Eights, or of their Compounds,

Simple Consecution of Unisons, Fifths and Eights allowed.

pounds, not eanging deir Keys, is god, and der'for Allowed: as

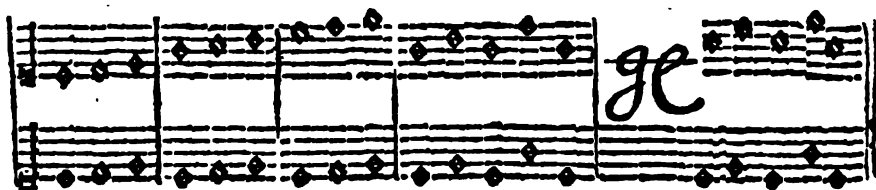


C A N O N I I.

Simple Consecution of Unisons, &c. Prohibited.

(a)

But de Simple Consecution of des^t 3 primari ConCORDS, be^t in Gradations and Skippings, is (a) irksom to de ear, and der'for prohibited: as



C A N O N I I I.

(b)

(b) Des^t prohibited Consecutions ar of dat forc^e, dat dey ar not taken away by de interposition eider of DisCORDS, or of de smaller Rests.

First, de Consecution of Unisons is not avoided by a Second, nor of Eights by a Nint^e or a Sevnt^e, nor of Fifts by a Tritenus or Semidiapente, interposed: as



Secondly, neider ar des^t Consecutions avoided by interposing any Rest, les dan a Sembrief: as

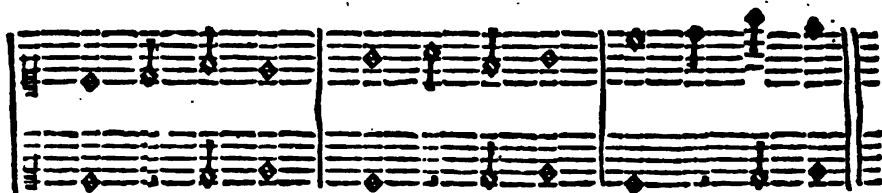


But if de Not^e, answering de Rest, be^t of de sam^e tim^e, and

§ IIII. Of Ornaments. ¶ 1 Of Consecution.

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and de Note's fellow bee moved into an oder key ; de faulty Consecution by dat means is avoided.



CANON IV.

But de continued Consecution of oder Concords is allowed, as wel ascending and descending, as immorant in de sam^e plac^e : especially of *Thirds* and *Sixts* in (1) Gradation, and (2) somtim^e in Skipping : bod^e wie [bæing, in different *Intervalls, (c) Perfect and Imperfect] dō^e, wie deir variet, avoid dat tediousnes, wie de Consecution of Uniform primari Concords dō^e incur : (*Vide* (a)) as

De Simple Consecution of Thirds and Sixts allowed.

* *V. 53. ¶ 1.*
(c)



CANON V.

De Consecution of Fowres bæing uniform, [i. all of on^e Intervall, as de primari Concords ar] is not so good : yet becaus dey bee but secundari Concords, dey ar somtim^e continued : as de † Musician did observ : *Vix quidem Quartæ ita vitari possunt, ut due vel tres continuæ non admittantur : tamen id plerumq; variatâ Rati, & in certa forma Clausularum fieri consuevit.* And again hee seewet it to bee de practic^e of most^e Musicians, to continu^e Fowres in Sixts : so dat dey begin wit a primari Concord, and end^e wit an Eigt. Observedur (inquit) quod plures Sextæ (si mediatioke, Tertiam inferiore locu habeant, & Quartam superiore) continuantur a plerisq; Musicis : maximè descendendo : tantum, modo in perfecta Consonantia inchoent, & in Octava finiuntur : as in def^e 2 examples of 3 Part^s.

Simple Consecution of Fowres.

† *Setbus c. 10.*



Wer de upper Part of de first example, and likewise of de second, hat 4 continued Sixts to de Base: wie ar so many Fowres to de Thirds in de Tenor.

And des^e Consecutions ar Simple: [of de severall kind's of Concords following demselvs.]

Mixt Consecution.

Mixt Consecution is of all sorts of Concords, variously entermedled, and enterengably succæding on^e an order.

Dis Mixt Consecution hat des^e Rul's.

CANON I. *Of Mixt Consecution.*

(d)

(d) De divers sorts of Concords dō^e best follow on^e an oder in Degræ's, and in contrari motion: [on^e Part^e ascending, wil^e de oder descendet.]

CANON II.

(e)
Mutual Consecution of Primari Concords.

(e) Des^e 3 Primari Concords, Unison, Fift, and Eigt, dō^e wel follow on^e an oder; if on^e Part^e proæd^e by Degræ's, and de oder by Skips.

CANON III.

(f)
Consecution of oder Concords upon dem.

(f) De Consecution of de oder Concords, [as Thirds and Sixts perfect and imperfect, wit^e deir Compounds] upon des^e Primari's, Unison, Fift, and Eigt (bot^e by Degræ's and Skips, Ascending and Descending) is facil and familiar.

And des^e Consecutions ar upon de 3 prim^e Concords, [Unisons, Fifts, and Eigts:] doi^e dat follow ar upon de rest: [Thirds, Fowres, and Sixts.]

CANON IV.

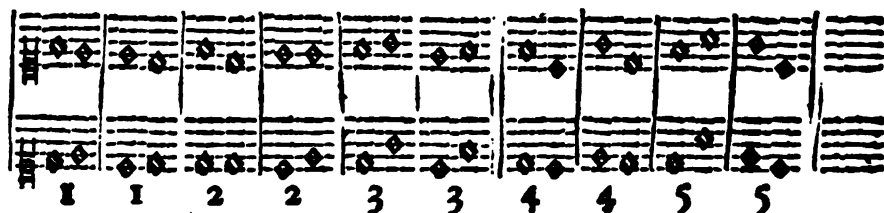
(g)
Consecution upon de Third.
By Unisons.

(g) De Third, bot^e perfect and imperfect, is followed by de Unison, in (1) Degræ's wen de Part's moov^e contrarily; and in Skipping, bot^e upward and downward, (2) wen

§ IIII. Of Ornaments. ¶ 1. Of Consecution.

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(2) wen on^e of dem staye in his plac^e: also (3) wen bod^e Part^s ascend togeder, de Superior by Degre^e, and de Inferior by Skip. But wen bod^e Part^s do^e (4) descend; and wen bod^e Part^s (5) Skip togeder; de Consecution is not good.



Secondly de Third is followed by a Fift, in Degre^es, By a Fift.
(1) wen de Part^s mov^e contrarily; and by Skipping bo^e upward and downward, (2) wen on^e of dem staye in his plac^e: as also wen de Part^s descend or ascend bod^e togeder, (3) de Superior keep^eing Degre^e in Descending, and (4) de Inferior in Ascending: and so de Fift may follow a Tene; (wie is a Compound Third) aldowg de Tene do^e not ascend, but descend: for a Compound descending a Fift, is as his Simple ascending a Fowrt. Lastly (5) wen bod^e descend by Skipping, so dat de Superior Fall de distanc^e of a Third.



De Consecution in de first and last of desc^e five ways is excepted against, *propter * relationem non Harmonicam*. But dis happenet seldom: for of all de 7 Relations of de 7 Note^s, in bod^e desc^e ways, der^e is but on^e Non Harmonic; and dat, wen it happenet, by flatting de Sharp or sharping de Flat, may be corrected.

* V. 1. in 53, 2.



H 2

Thirdly,

By an Eight,

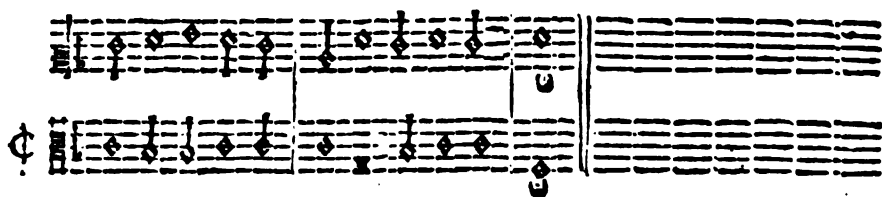
Thirdly de Third is followed by an Eight in contrary movings, (1) de Inferior Part^e descending, and de Superior ascending : and (2) somtim^e wen de Inferior Stayet : especially if de Sixt, to wie de Superior Skippe^t, bee imperfect, and in de *Arfis* or Elevation : (3) but de ascending of bod^e togeder is not good.



By a Fowr.

Fowrthly de Fowr followet de Third, wen de Inferior Stayet, and de Superior ascendet by Degre^e ; or wen de Superior Stayet, and de Inferior descendet. It may also follow a Fift, wen de Inferior Stayet and de Superior descendet ; or wen de Superior Stayet & de Inferior ascendet. And as de Fowr followet a Third and Fift, so is it followed by dem : and wen it is set to a Base-cadenc^e, (by reason dat de * *Vide Cadenc^e*. * Binding-not^e is farsed) it is followed by a Semediapente.

Not^e heer^e dat de Fowr is commonly taken in de *Arfis* or Elevation : if de Not^e bee Syncopated, it is stil taken in de *Thesis* : and in Simple *Consecution* it is taken bod^e ways.



This example beeing divided into twise 7 Minims, besid^es de Cloz-not^e ; in de lecond Minim of de first Part^e, de Fowr in † *Arfis* followet a 3, and is followed by a Fift : and den (a Sixt interposed) de 4 in *Arfis* followet a 5, and is followed by a 3. In de oder Part^e begun wie an Unison, a Semediapente followet de 4 in * *Thesis* : den de 4 in *Arfis* followet a 3 : and lastly de 4 in *Thesis* is followed by a 3 : wie de Cloz^e in an Eight.

† * *V. c. 2*,
§ 4. ¶ 1.

By a Sixt.

De Third is also followed by a Sixt, (1) wen de Part^es

§ IIII. Of Ornaments. ¶ 1. Of Consecution.

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Part's mov^e contrarily : and (2) wen on^e of dem keepe his key.



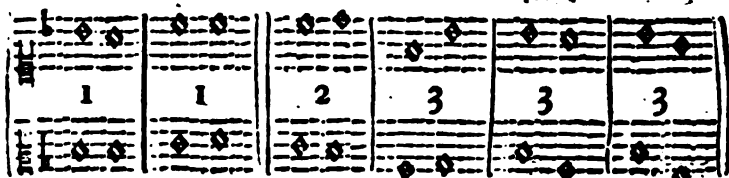
As de Sixt followe de Third; so is it followed by de Third: (1) de on^e proceeding by Degre^e de oder by Skip ; or (2) on^e of dem Staying ; or (3) bo^d Skipping.

De Sixt by a Third.



De Sixt is lik^e wif^e followed by a Fift, (1) on^e of dem Staying : and by an Eigt (2) in contrary moving : (3) seldom wen dey ascend or descend togeder, de on^e by Degre^e, de oder by Skip.

De Sixt by a Fift and an Eigt.



Consecution of Discords.

And sue is de Consecution of Consonant Intervalls. Der^e is also a Consecution of de Dissonant : (h) de wie bæing rigtly taken, not on^ely ar tolerable in Harmoni ; but also ad a Grac^e and Ornament unto it : as wer^e by bo^d de Concords ar mad^e sweeter ; and also many Musical Points (wie cold^e not bæ witout dem) ar swet^ely mainteined. Yea de most^e harf Discords Triton^e and Semidiapente, wie, for deir extrem^e jarring abov oders, ar branded wit * Relati^o non Harmonica, bæing ordered arigt becom Hermoⁿical.

Consecution of Discords. (h)

† V. Discords in § 3, ¶ 2.

* V. in § 3, ¶ 2.

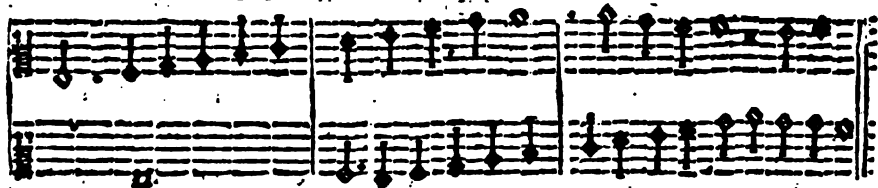
In dis Consecution de^st Rule's ar to bæ observed.

First dat de Not^es, becaus dey ar Discords, bæ of fort
H 3 tim^e

(i) tim^e [Minims, Croets, Qavers:] for so (i) even *Relatio non Harmonica* wil not offend. 2 Dat dey bē used almost^e altogeder in † Gradation, ascending or descending : in Skipping seldom, and not abov a Nor^e or two at onc^e ; wer^e as in Gradation, dey may pas^e torrow a wol^e *Diapason*, or furder, if need^e bee.

(k) 3. (k) Dat dey wie ar of de sam^e tim^e dō^e follow deir leading Concords in de Evn Plac^e : except in * Binding, wer^e dey ar alwai taken in de od: or oderwis^e somtim^e, wen, for de continuing of a Gradation, de Concord and Discord bē forc^e t to eang^e Places : as wer^e *Mi* fa answer to *Fa* below dem : *Vide DISCORDS* in § 3.

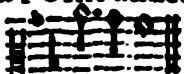
4. Dat dey begin wel uppon a Pointed Nor^e.



Example of *Tritonus* and *Semidiapente*.



Heer^e de 2 Pa^es, set below, ar 2 *Tritons* to de Mi's abov : and de sam^e, set abov, ar 2 *Semidiapentes* : yet, beeing dus taken, dey mak^e good Harmoni : yea dowg de *Minim-Pa* bee also a Sevnt to de Bas^e. But to turn dis discordant Minim into a Groet, wit a Point added to de Minim precedent, is mor^e usuall : dus



Des^e Consecutions bot of Consonant and Dissonant Intervalls, dowg generally dey ar to bee observed in Harmoni ; yet must dey somtim^es giv plac^e to de greater Graces, [Report^e and Revert, de Melodi & Formaliti of de Part^es;]

wen

when dey cannot bee wel effected wíthout som violation of de Rul's of Consecution. But hee dat woult bee thorowly informed in dese Mysteri's, had neede first to peruse de further Directions of de most Artful Doctors: sue as ar *Paduanus*, *Calvisius*, and our Countriman M^r. *Thomas Morley*: and den to examin de Examples of de † most skilful *Melopœians*, for imitation. † *Vide Epilog.*

ANNOT. to § 4, ¶ I.

(a) **I**S Irksom to de Ear. On' caus heer'of is de excellíng Sweetnes of dese Concoords: wer'wít de Ear beíng satífyed, de iterating der'of is tedious: for de swætest sings (as de Orator obserues in his own Facultí) doe soonest breede satietí. † *Quæ maxime sensus nostros impellunt voluptate, ab iis celerrimè fastidio quodam & satietate abalienamur.* An oder caus is de want of Varietí in dese Concoords, to prevent satietí. For all *Fifts* hav' but on' Interval, [of 3 Not's and a half:] and all *Eights* hav' lik'wís but on' Interval, [of 3 Not's and a half. not's] wer'as *Thirds* and *Sixts* hav' dis pleasing varietí in dem selvs. For on' *Third* consistet of 2 Not's, and an oder of a Not' and a half: on' *Sixt* consistet of 4 Not's, and an oder of 4 and a half: so dat dese doe follow on' an oder * wíthout satietí: wíe to avoid, de *Fifts*, *Eights*, and lik'wís *Vnisons*, had neede of som oder Concord to com betweene dem. And yet in Multítude of Voices, dis fault, as oders, beíng not easly observed, may bee suffered. † Els wer' de Stop of Twelfs in Organs (wíe is added on'ly for fulnes of de Musík) inexcusable; seeing dat der'by, de Simple Consecution of *Fifts*, as wel móoving as immorant, is perpetuated. † *Orat. l. 3.*

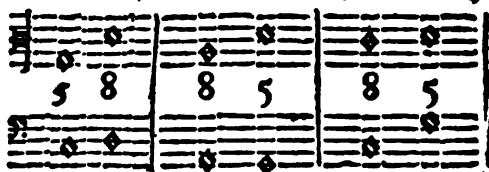
(b) *Tantú vis est bujus Consecutionis, ut neq; Pausis minoribus, neq; Dissonantiis tolli possit.* Sethus C. 9.

(c) **P**erfect and Imperfect. De sevn Not's doe make, in Consecution, 7 severall *Thirds*; werof three ar perfect, and fowr imperfect: also so many severall *Sixts*; werof fowr ar perfect, and three imperfect. For *Vt's Third* and *Sixt* ar bothe perfect: *Re's Third* and *Sixt* ar bothe imperfect: *Mi's Third* and *Sixt* ar bothe imperfect: *Fa's Third* and *Sixt* ar bothe perfect: *SOL's Third* is imperfect, and his *Sixt* perfect: *Le's Third* and *Sixt* ar bothe imperfect: and *Pa's Third* and *Sixt* bothe perfect. Of all dese *Thirds*, on'ly two perfect immediatly follow on' an oder: nam'ly, *Pa Re*, and *Vt Mi*. wíe dowg dey be Primari Concoords (as wel as *Vnisons*, *Fift*, and *Eights*) yet seeing dey ar not of dem selvs so swete; dey pas wel enoug among de rest, wíthout satietí. * *Vide Can. IV. and V.*

(d) *Ex consonantiis perfectis ad imperfectas, & contrà, transimus (quantum fieri potest) in Gradibus, & in motu vocum contrario: ita ut si altera ascendat, reliqua descendat,* Calvis. C. 10.

(e) *Consonantie perfectæ non ejusdem generis, sese sequi possunt; si altera*

altera procedat Gradibus, altera verò Saltu. Secbus C. 9. But Morley wil not allow rising from a Fift to an Eigt, nor from an Eigt to a Fift: wie hæ callez Hitting de Eigt in de fac: as



* seu imperfectam.

† seu perfectam.

* Nempe in Consecutione, & Syncope.

† seu figura, que scilicet tempus indicat.

(f) Ex perfectis ad imperfectas facilis est transitus, tam per Gradus, quàm per Saltus: tam ascendendo, quàm descendendo. Sic Unifonus transit in Tertiam * minorem, ac † majorem: & in Sextam minorem, varius in majorem. Quinta verò in Sextam majorem ac minorem: item in Ditonum ac Semiditonum. Atq; ita de Octavis. Idem C. 10.

(g) Concerning desc and asc order Consecutions uppon Thirds, See mor^e in Calvisius.

(h) Dissonantia, si non temere, sed * certis quibusdam modis Harmoniam ingrediantur; non tantum facile tolerantur; sed concentum etiam magnopere exornant. Calvisius C. 11.

(i) Tritonus etiam & Semidiapente celeritate obliterantur. ibidem.

(k) Que unus † forma sunt, alternatim consonant: ita ut Consona inchoet, Dissona sequatur. In integro itaq; Tactu consonare debet ex duabus Minimis prima, que Tactum in Depressione inchoat: ex quatuor Semiminimis, etiam prima, que est in Depressione Tactus; & tertia que est in principio Elevationis: & ex octo Fulsis impares quatuor [prima, tertia, quinta, septima.]

§ 4 Of Ornaments,

¶ 2 Of Syncope.

(a) (b)
(c)

(d)

(e)

(a) SYNcope is (b) de Disjoining and Conjoining
of (c) a Mesur^e-not^e: wen (in respect of Tim^e)
it is disjoined into 2 Part^s; w^her^e of de former is conjoined
w^{it} de precedent half-not^e in on^e Tim^e, and de latter w^{it}
his subsequent half-not^e in an oder Tim^e: (d). De Con-
joining of w^{it} de latter w^{it} his half-not^e following, is called
by *Sethus Alligatio*, and by *Morley*, Binding. In w^{it} de, for dis-
tinction, de first of desc^t two conjoined half-not^s is called de
Bound-not^e, and de second de Binding-not^e: unto w^{it} de two,
der^e answeret (eider in de Bas^e or in som oder Part^e) on^e
(e) entir^e Mesur^e-not^e, w^{it} de is as it w^{er} de Band, dat h^old-
et dem bod^e togeder: as



Dis

§ IIII. Of Ornaments. ¶ II. Of Syncope.

This Ornament is (f) very useful, not onely because it graces and sweetnes the following Concords; but also because it helpeth much to varie the Harmoni, and to shew the energi and efficaci of the Dittie.

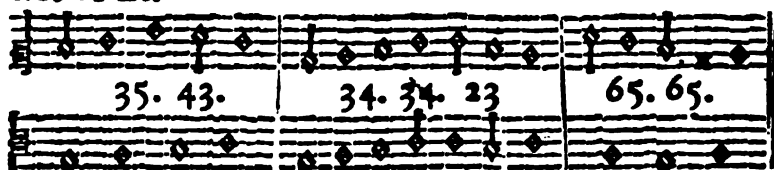
¶ The Notes that are bound in Syncope, are either Discords, or secundari Concords.

Of secundari Concords, the Fourth is frequently bound with a Third: seldom with a Diapente, and yet sometimes with (g) a Semidiapente.



In the first Bar are 3 Fourths bound with Thirds: in the second and third, 2 Fourths bound with Semidiapentes: in the Fourth, a Fourth bound with a Fifth.

The Third is bound with a Fifth, or a Fourth: and the Sixth with a Fifth.



In the first Bar is a Third bound with a Fifth, and a Fourth with a Third: in the second two Thirds with Fourths, and a second with a Third: in the third two Sixths with Fifths.

¶ Such is the virtue of Syncope, that it maketh the secundari Concords as sweet as the Primari: yea and the very Discords as good as any Concords.

Of Discords the Second is frequently bound with a Third, and sometimes with a Unison: and the Seventh frequently with a Sixth, and sometimes with an Eighth.



In the first Bar are three Seconds bound with Thirds: in the second

65

(f)

Binding of Concords.

B. of the Fourth

(g)

B. of the Third and of the Sixth.

Binding of Discords.

B. of the Second and of the Seventh.

second is a Second bound wit a Unison : in de tird Bar ar
æ Sevnes bound wit Sixts : and in de Fowre is a Sevne
bound wit an Eigt, and a Nin^e wit an Eigt.

B. of Tritonus &
Semidiapente.

(h)

* Vid. c. supra.

De Tritonus is bound wit a Fift : and de Semidiapente
wit a Sixt ; and somtim^e wit (h) a Third : but so, de
Bound and Binding Not^s wil want * de entir^e Band, wie
is necessari to a perfect Alligation.



In de first Bar is a Tritonus bound wit a Fift : in de se-
cond is a Semidiapente wit a Sixt : in de tird a Semidiapente
wit a Third ; and a Second wit a Third.

Binding single
and continued.

(i)

Alligation or Binding is eider Single, or continued.

(k)

If de Binding (i) Concord bæ a Single or lon^e half-not^e ;
de Alligation is der^e ended Single : but if it bæ de half of
an oder Mesur^e-not^e ; de Alligation is (k) continued : and
dat mor^e or les, according to de number of sue disjointed
Mesur^e-not^s, immediatly following on^e an oder.

Example of a Single Alligation you hav^e in des^e Not^s



wer^e a Fowre is bound wit a Third.

Cadenc^e.

(l)

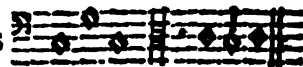
(m)

Most^e excellent in dis kind^e is a Cadenc^e : wie is an Al-
ligation, wof^e Binding semiton^e falles into de next key
(l) alway sarp : of wie falling de Cadenc^e hæ his nam^e :
(m) by wie de Harmoni & som part^e of de Ditti inclin^e to
rest. Cadenc^e is eider Perfect or Imperfect.

C. Perfect.

(n)

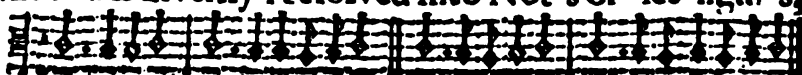
(n) A perfect Cadenc^e is dat wie to de disjointed Mesur^e-
not^e and de Binding Concord, add^e a tird Not^e in de key
of de disjointed : wie must bæ eider an Eigt or an Unison
to de Bas^e : as



Resolution of
Cadences.

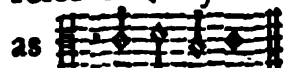
De two Not^s of Syncope in dis Cadenc^e (lest de often
Repetition of dem in de sam^e manner sould^e wax tedious)
ar wont to bæ diversly Resolved into Not^s of les figur^s,

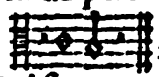
thus :



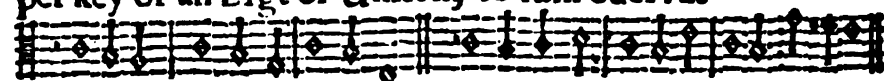
Also

Also dis Cadenc^e is somtims^e resolved, by raising de Bound Not^e into de next key:



as (o) De Imperfect Cadenc^e doe^s signifi^e very little rest, eider of Harmoni or of Ditti: but dat dey ar bod^e to proced^e furder: and it differet from de perfect in de tird or last Not^e: wie eider it silences, as , or mooves from de proper key of an Eigt or Unison, to som oder: as

c. Imperfect.

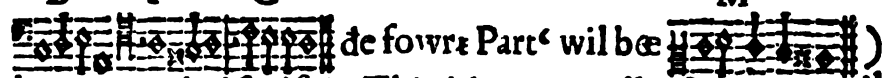
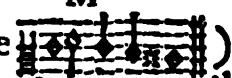


Somtims^e dis eang^e is mad^e in de Bas^e, de Cadenc^e remaining whol^e: wie neverdeles is imperfect; becaus de last Not^e, by dis means, is neider Unison nor Eigt: as



So proper is a Discord to a Cadenc^e, dat if der^e bæ non^e in de Cadenc^e to de Bas^e; yet is a Discord wel admitted, in som oder Part^e, to de Cadenc^e. Wer^e not^e dat if de Not^e in a fowre Part^e, answering de Bound-not^e and his Discord, bæ a Third to de Bas^e; it is better imperfect dan perfect: aldowg de perfect bæ a Fift to † on^e Part^e, and de imperfect bæ neider Fift nor Forwre, but * a Discord of a half-not^e between^e dem bod^e. And der^efor^e if dat Third bæ naturally flat, dey wil not farp it: (so dat de oder Part^es standing dus,

Cadences requir^e Discords.

B T C M
 de fowre Part^e wil bæ ) but contrariwise, if de Third bæ naturally farp, dey wil flat it: so dat if de oder part^es stand dus,

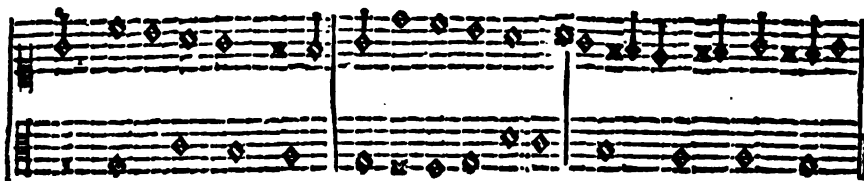
† *Counter.*
* *Semidiapente.*

B T C M
 de fowre Part^e
fall not bæ , but 
I 2 And

Lib. I. Cap. III. *Of Setting.*

And hederto of Single Alligation. What Continued Binding is, see befor^e (i) and (k). Examples der^e of, Mr *Merley* upon his Plain-song, hat des^e two.

1.



2.



In de first Example ar, first a Fowrt Bound wit a Third, and 3 Sevnts Bound wit Sixts : den, dis Continued Binding bæing ended wit a single half-not^e, de next Continued Binding (caused by an oder od half-not^e befor^e de disjoined Mesur^e-not^e) is of a Sixt wit a 5, a 4 wit a 3, a 6 wit a 5, a 6 wit a 6. and 2 Sevnts wit Sixts.

In de second ar 4 Fowrts Bound wit Thirds, a Nin^e wit an Eigt, and again 4 Fowrts wit Thirds.

Mor^eover de first example singet every not^e of de plain-song, and den concludet wit a Minim-cadenc^e. And de second example strang^{ly} descendet from de higest plac^e of de Lin^e to de lowest, concluding wit 2 Croets to ævn de tim^e, befor^e de Cloz^e-not^e.

*Syncope is in
Sembriefs, and
Minims.*


And des^e Syncope^s ar of *Sembriefs*.

De Syncopating [or Disjoining and Binding] of *Minims*, hat 4 special ways : wie ar wont to bæ taught among de Rudiments of Setting. In de tæe first ways de Binding is Single : and in de fowrt, Continued.

De first is wen de Binding not^e is a single Croet, making ævn de latter part^e of de *Minim*, disjoined, in Tim^e, by a Croet precedent : and so, all tæe making up a just *Sembrief* ar. often iterated witout alteration : as in dis example.

De



De second is wen to all des^c 3 Not^s often iterated, you prefix on^c od *Minim*, [in Rest, or Not^c, or bod^c:] by means wer^c of de *Sembrief* wil always end^c in de middle of de disjoined *Minims*: and so wil de Not^s never com ævn, til at de last you ad to de  a *Minim*, [de fellow of de prefixed *Minim*, dat mad^c de ods:] dus:

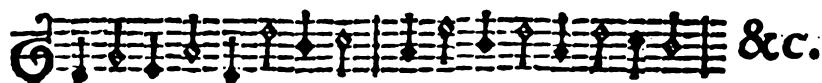


De third way is wen to every sue 3 Not^s you prefix a *Minim*: de wie is not disjoined, as every second *Minim* is.

Des^c 4 Not^s dubbed mak^c 3 just *Sembriefs*: dus:



or oderwis^c wen you set de *Minim* after dem: but den de form of de Point is altered: dus:



De fowre is a continued Binding: wen after an od *Croet* der^c follow many Syncopated *Minims*, befor^c you com to an oder single *Croet*, to mak^c de tim^c ævn. For until den, every *Sembrief-tim^c*, and every *Minim-tim^c* end^c in de middl^c of a *Minim*: dus:



ANNOT. TO C. III. § III. ¶ II.

Synkroni Con-
ciso.

* *Vide Orat.*
l. 2, c. 2, § 5.

† *Cap. 12.*

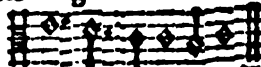
* *Lipshenius,*
and Calvisius,
c. 12.

† *Vide (a) in*
c. 2, § 4.

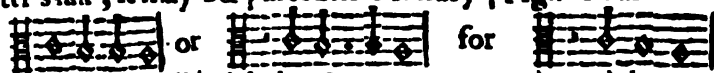
(a) *Syncope.* Although *syn* in this Compound may seem to ad-
ding to the sense of the Simple; yet, seeing that *Syncope* does
here signify not only the Disjoining of an integrall into two Parts,
but also the Conjoining again of the Parts into 2 Integralls; as *novus*
[*sectio*] does import the one, so may *syn* [*simul* or *una*] intimate the
order: and so the * Notation of the Name is a full Definition of the
Thing.

(b) *Disjoining and Conjoining.* Agreeable hereto is the Definition
of † *Sethus*: *Syncope est irregularis applicatio Notulae ad Tactum, facta*
propter minorem Figuram precedentem. wic hae dicitur dicitur explanat: Sem-
ibrevis enim, cum Tactus suo absolvatur, Regulariter in Depressione Tactus
inchoatur, & in Elevatione finitur. Quando autem ante Semibreve
Minima in Notulis vel Pausis collocatur, quae Tactus inchoat in Depres-
sione; necesse est ut Semibrevis in altera parte Tactus, hoc est in Elevatione,
incipiatur, & in Depressione sequentis Tactus desinat: atq; ita partibus
suis ad diversos Tactus distrahatur.

(c) *Mesur. not.* [Semibrief or Minim.] For as anciently * *major*
Tactus was of the Brief, and *Minor* of the Semibrief; so now, we having
quite forgotten to keep the Brief-time, and learned (in quick Figures) to keep
the Time of a Minim; our *major Tactus* must be Semibrief-time, and our
Minor, Minim-time. *Vide c. 2, § 4, & (b) in Notis.*

(d) *In an order time.* So that the Note, wic regularly is Measured by
the Thesis and Arsis of one and the same Tactus, being Syncopated has
the former Part in the Arsis of one, and the latter in the Thesis of an order.
For wic causes a pointed Semibrief, and a pointed Minim in Arsis (whose
Points begin the Thesis of a new Tactus) are accounted Syncopata:
as  *Semibrevis ac etiam Minima, cum Puncto, si*
Minima in Elevatione Tactus ponatur, Syncopatae annumerantur. Sc-
thus C. 12.

(e) *Entire Mesur. not.* Entire in respect of the Tactus: though, for
the Dittis sake, it may be parted into sundry † Figures: as



(f) *Plurimum utilitatis habet Syncope, non tantum quod magnam su-*
avitatem addit sequentibus Consonantiis; sed etiam quod multum facit ad
variandam Harmoniam, & ad energiam Textus demonstrandam. Cal-
vis. C. 9.

(g) *Facilius Quarta in Semidiapente resolvitur, tantum modo inde in*
Ditonus perveniat. Seth. C. 12.

(h) *Semidiapente, si fiat notula Syncopata, hac conditione toleratur,*
modo in Ditonus perveniat. Sethus C. 12.

(i) *Weider the Bound-note be Concord or Discord, the Binding*
note is always a Concord: save only that a Fourth may be bound, in a
Cadence, wic a Semidiapente. Vide (g)

(k) *Syncope*

§ IIII. Of Ornaments. ¶ III. Of Fuga.

71

(k) *Syncope aliquando continuatur : & non una tantum Notula ad Tactum irregulariter applicatur, sed plures : donec redeat ejus potestatis Notula, cujus fuit Figura, que Syncopes causam in initio præbuit. Scelus C. 12.*

(l) *Always sharp. Yea & w^g de Cadenc^e bee in de Bass, and a flat in som upper Part answer unto it : as*



M. Part. 2.
p. 29.

*Wie Example Morley doe's thus defend : As for de sharp in de Bass for de Flat in de Treble, de Bass being a Cadenc^e, de natur^e derof requires a sharp : let de car bee Judg : sing it, and you wil lik^e de sharp mue better dan de Flat. Dis is confirmed by * Calvisium, wer^e hee describeth de natur^e of a Cadenc^e : Clausula omnis, sive sit in Acutis sive in gravibus, constat tribus Notulis, quar^{um} in penultima descendit, ultima ascendit : & tam descensus qu^{am} ascensus per semitonium sit : sive id sit in iis Clavibus, que semitono naturaliter distant ; sive in alijs in quibus per † signum Chromaticum, intervallum Toni diminui & ad Semitonium redigi potest. Natura enim in his locis appetit hoc Intervallum, & elevat quodammodo sonum, etiam signo Chromatico non ascripto.*

* C. 13.

† X.

(m) *Clausulam [i. Cadentiam] vocamus illum modulationis actum, in quo Harmonia ad quietem inclinat, Parsq^{ue}, aliqua Textus finitur.*

(n) *Perfectæ Cadentiæ sunt, quæ integræ [i. quæ dictis tribus constant notulis,] & in perfectissimis Consonantijs terminantur : ut in unisono aut octava,*

(o) *Imperfectæ Clausulæ sunt, quæ Harmoniam minus ad quietem deducunt, sed eam aliquo modo suspendunt, & ulterius modulando progrediendum esse designant : quod fit cum ultima notula vel ex propria sede mota sit, vel alijs in imperfectam Consonantiam incidit.*

§ 4 Of Ornaments, ¶ 3 Of Fuga.

Fuga is de (a) Repeating of som Modulation or Point, in (b) Melodi and Harmoni : an Ornament (c) exceeding delig^tfull, and without satiety : and der^efor^e Musicians de mor^e dey ar exercised in Setting, de mor^e studdi and pains dey bestow in dis Ornament.

(a)
(b) (c)

A Point is a certain number and order of observable Not^es in any on^e Part^e, iterated in de sam^e or in divers Part^es : w^{ithin} de tim^e commonly of two Semibreves in q^uik Sonnets, and of fowr or fiv^e in graver Musick.

A Point.

De Part^es of Fuga ar (d) two, de Principal, w^hic leades ; de Repli^e, w^hic followet. And de Sorts lik^e w^{ill} be two, Report^e and Revert.

(d)

Report^e.

Report.**Report.**

Report^e is de Iterating or mainteining of a Point in de lik^e motion, [*per Arsin aut Thesis* ;] de Principal and Repli^e bod Ascending, or bod^e Descending.

Report^e is eider Direct, wⁱe iterates de Point in de sam^e Cliefs and Not^es [Unifons or Eights ;] or Indirect, wⁱe iterates de Point in oder Cliefs : for it may bæ taken at any distanc^e from de first Not^e of de Point : but specially at a Fowr or Fift.

Direct Report^e, or in de sam^e Cliefs, is commonly in divers Part^es : Indirect, or in divers Clifes, in de sam^e Part^e.

Revert.**Revert.**

κατ' ἄρσιν,
ἢ ἑν' οὐν.
(c)

Revert is de Iterating of a Point in contrari Motion, [*per Arsin & Thesis* ;] de Repli^e mooving *per Thesis*, if de Principal Ascend, and *per Arsin*, if de Principal descend. Wⁱe kind^e of Fuga is muc^e (c) mor^e difficult dan Report.

Observations in Fuga.

(f)
(i) in ¶ 4.

1. Fuga^s, as Cadences, shold^e keep^e wⁱtin de Air of de Song ; begining and ending in on^e of de Fowr (f) Air-not^es : specially in de Ton^e it self : Whos^e Cadenc^e has de Pouer to reduc^e all wandring modulations to deir Proper Air. *Vid. (i) in ¶ 4.*

2. Fuga may com in wel wⁱtout a Rest ; dowg better upon a Rest, so it bæ not abov 3 or 4 Sembriefs : but best upon on^e od Minim-rest or ææ.

3. Aldowg a Sixt may not begin a Song ; yet may it begin a Fuga, dat beginet a Part, after a Rest.

¶

4. Neider in Report^e nor in Revert, do^e Musicians always strictly ty^e dem selvs to de just Number, Figur^e, Interval, or Tactus, of de Not^es in de Point : and rising or falling a Fowr for a Fift, or a Fift for a Fowr is usual : as in des^e 3 exampl^es of Mr *Adorkys*, [on^e of Treble-discant, and 2 of Bass-discant] upon his Plain-song, in de second Part^e of his Book^e. Wer^e you may wonder to sæ hou many oder several Discants hæ hat mad^e for his several purposes upon dat on^e Ground.

In



In de first Example de Point consistet of 8 Not's, in 4 semibreves : wie is Reverted in a Fift wie 11 nots, in 4 semibreves : and den Reported in a Fowrt (for of dat distanc ar all de Not's, except de first wie is a Fift) in 3 semibreves and a half, befor de Cloz'-not'.

In de second de Point consistet of 10 Not's, in 4 semibreves and a half : of wie der' follow nin' Reverted in a Fift, in 3 semibreves, de last Not' bæing omitted : and den 8 Not's reported in a Second, in 3 semibreves and a half, 2 Not's, befor de Cadenc', bæing omitted. For de last qavers and eroets ar but a breaking of de Cadenc' : de wie is a Fowrt to de first Cadenc'.

In de third example de Point consistet of nin' Not's, in fowr semibreves and a half : wie ar Reverted in a Second in les den fowr semibreves : de last Not' wer'of beginnet a Report of de 4 precedent Not's in a Second : but de last of de Report rising to *Elami* eanget de Interval : de wie, as wel as Number and Figur', you may find' not always kept, in des' and oder Reported and Reverted Points. *Vi. l' antè.*

5 De fift and last observation is, dat all sorts of Fuga's, [Reports and Reverts, of de sam' and of divers Points, in de sam' and divers Canons, and in de sam' and divrrs Part's,] ar somtim' most' elegantly entemedled : as in dat inimitable Lesson of Mr *Birds*, conteining two Part's in on' upon a Plain-song : wer'in de first Part' beginnet wie a Point ; and den Revertet it, Not' for Not', in a Fowrt or Elevn : and de second Part' first Revertet de Point in de Fowrt as de first did ; and den Reportet it in de Unison.

1 Point.

2 Point.

3 Point.

Befor^e de end^e wer^e of de first Part having rested 3 Minims after his Revert, finger a second Point, and Revert^e it in de Eigt : and de second first Revert^e de Point in a fowr ; and den Report^e it in a Fowr. Lastly de first finger a third point, and Revert^e it in de Fift ; and den Report^e it in an Unison : and so cloze^e wit^h som annexed Not^es : and de second first Revert^e it in a Fift, and den Report^e it in an Unison, and so cloze^e wit^h a second Revert. Wer^e, to mak^e up de ful Harmoni, unto de^s 3 Part^s is added a Fowr, wit^h very Musically touc^e stil upon de Points Reported and Reverted. De Lesson is dis.

The musical score is organized into three systems, each containing four staves. The staves are numbered 1, 2, 3, and 4. The notation includes various note values, rests, and fingerings. The first system has four staves, the second has four staves, and the third has four staves. The third system ends with a 'Fuga' marking.

Fuga ligata.

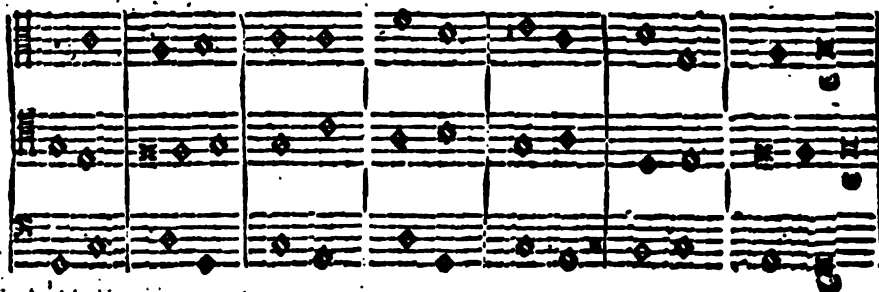
Iterating of de (g) wol^e modulation of a Song [nam^{ly} wen two or mo^e Part's ar mad^e in on^e] is a kind^e of Fuga : wie *Calvisius* calle^t *Fuga ligata*.*

(g)

Des^t Part's [Principal and Repli^c] sometim^e dey prik down severally by demselvs : as in M^r *Morkys* examples of two Part's in on^e, in (h) *Epidiateffaron* and *Epidiapente*, bot^e in Counterpoint and Discant.

(h)

In Counterpoint dus.



In Discant dus.



Somtim^e dey writ^e on^{ly} de Principal : and prefix a (i) Title, declaring bo^e de Distanc^e of de Repli^c, and de tim^e wen it comet in : (adding afterward, in his du^e plac^e, de mark^e of his Cloz^e) wie Title de Musicians call *Canon*. As in dis example of *Calvisius*.

(i)

De Canon is *Fuga in Epidiapeson, seu Octava superiore, post duo* Tempora*.

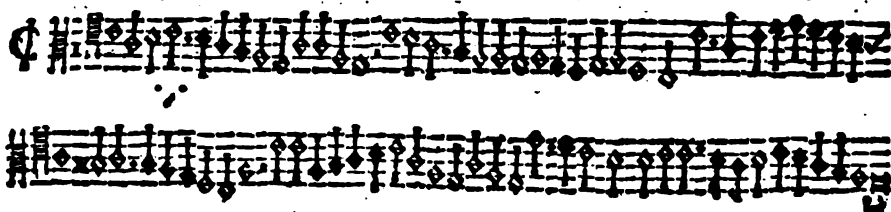
* i. Brevis, non Semibrevis. Vide (b) in Notis ad C. 2. § 4.



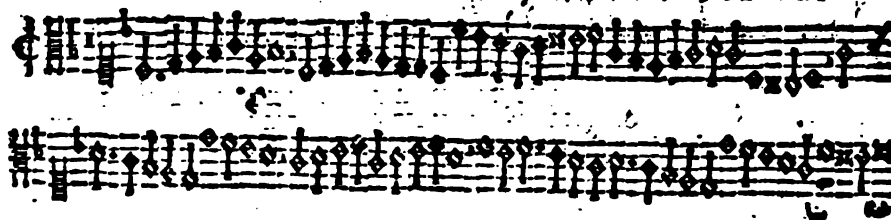
Wer^e, for mor^e sur^eti, de Not^e in de Principal, upon wie
de Repli^e comes in, is marked : dus :

But nou dey hav^e found a mor^e easy and surer way : few-
ing de Distanc^e of de Repli^e, by de plac^e of an oder Signed
Clief Prefixed ; and de Tim^e of his coming in, by de Rest
annexed : according to wie Clief de Repli^e is to be sung,
as if de first Clief wer^e not : as in des^e 2 examples of Cal-
vism.

De Canon of de first is,
Fuga in Tertia superiore Post Tempus.



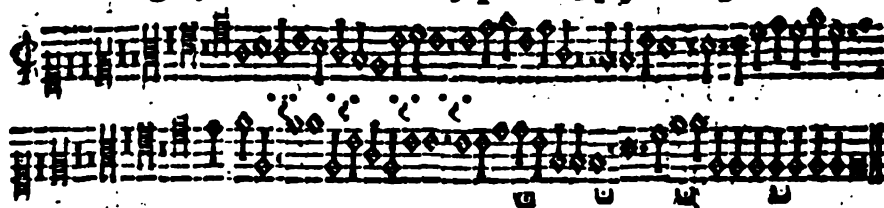
De Canon of de second is,
Fuga in Hypodiapente post Tempus.



But wer^e de second Clief wit^h his Rest fewes de Canon,
de Title wie de Mark of coming in may seem^e super-
fluous.

If you mak^e mo^e Part^s [3, 4, or 5,] in on^e : deir Ca-
nons also may be lik^ewis^e signified by deir Cliefs & Rests,
prefixed in order on^e to an oder : as in dis example of
Jacobus Gallus cited by Calvism.

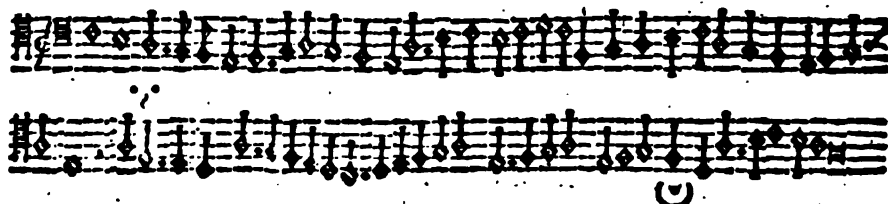
De Canon is,
Fuga 5 Vocum in Tertia superiore, post Tempus.



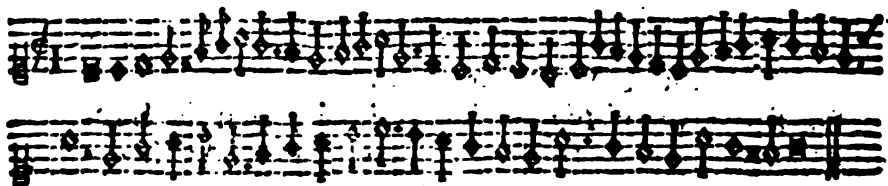
As Fuga Soluta, so likewise Ligata may be Reverted, Iterating de Principal as well by Contrari, as by like Motion: as in de Example alleaged by Calvisius out of de great Musician Joseph Zarlino. Worst Canon is,

Fuga Ligata per Arsin & The-

Fuga in Unisone post duo Tempora, & per Contrarium Motum.



Resolution of de Reple prickt as it is sung.



(k) A Cate is also a kind of Fuga: when, upon a certain Rest, de Parts doe follow one another round in de Unison. In wie concise Harmoni, der is much variety of pleasing Concepts: de Composers were of assum unto demselvs a special licence, of breaking, sometim's, Priscian's head: in unlawful taking of Discords, and in special Consecution of Unisons and Eights, when dey help to de Melodi of a Part.

(k)

¶ De knowledg of des mysteris is best obtained, by observing and imitating de (b) best Antors: and de practice der of, as it serves to exercise and sharpen de wit; so wil it much avail you to skilful and redde Composing.

Harmonia Gemina.

Der' remaines yet a kind' of *Fuga*, wie de Italians call *Contrapunto doppio* [Dubble Counterpoint:] (belik' becaus it was at first practised on'ly in equal-timed Not's) & de English (becaus it is nou mad' in quicker Figur's also) doe call it Dubble Discant: but *Calvisius* mor' fitly termes it *Harmonia Gemina*: [a general nam', dat comprehendes bod':] and becaus dey hav' gon so far in dis strang' Invention, as to invert a third Part also; hee addes *Tergemina*.

Dis quaint Harmoni hee doe't dus defin': *Harmonia Gemina aut Tergemina est, qua, vocibus inversis, secundâ aut tertiâ vice cani potest: ubi semper alius atq; alius concentus exauditur.*

Dat wie Invertes on'ly two Part's, hee describes dus: *Gemina harmonia fit ex duabus vocibus, si Gravis exaltetur, Acuta verò deprimatur*: dat is, wen 2 Part's [wie ar called de Principal] ar so Composed, dat beeing bod' moved out of deir Keys, de Superior downward, and de Inferior upward, dey doe yet agree togeder in an oder Harmoni: wie 2 Part's dus inverted ar called de Repli'.

Of *Harmonia Gemina* and *Tergemina*, der' ar many ways, bot' in lik' and Contrari motien.

De first way of *Harmonia Gemina* is, wen de Superior fall'es a Fifth, and de Inferior ris'es an Eigt. As in dis example of *Zarlino* cited by *Calvisius*.

Vox superior,
or de higer Part of de Principal.

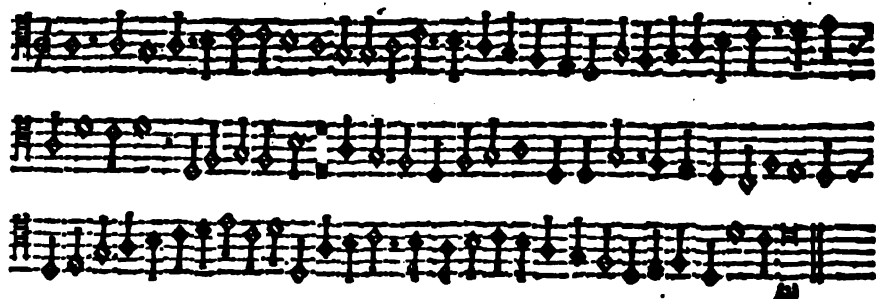


Vox

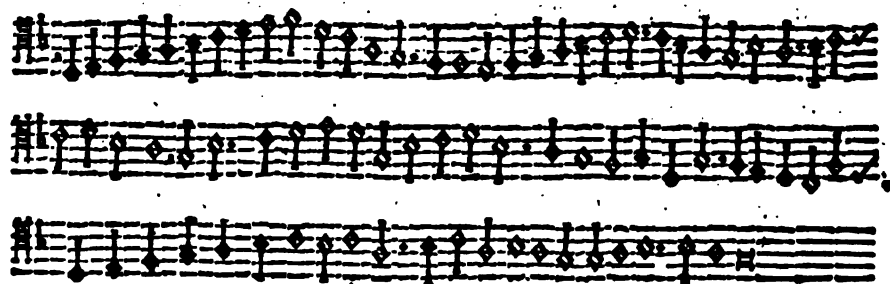
§ IIII. Of Ornaments. ¶ III. Of Fuga.

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Vox inferior,
or de lower Part of de Principal.

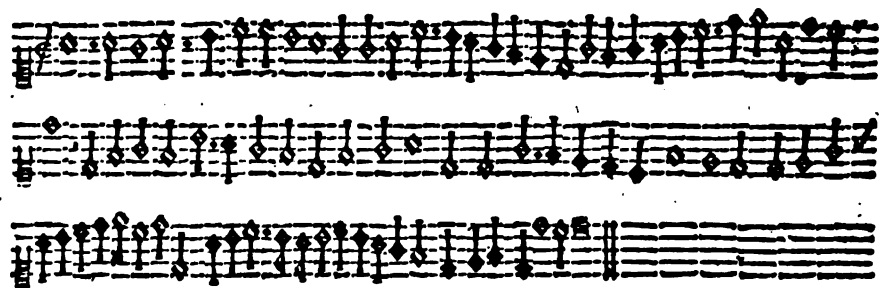


(m) *Resolutio Vocis superioris, quæ descendit ad Quintam :*
or de Repli^c, of de higer part, in *Hypodiapente*
or de Fift below.



Resolutio Vocis inferioris quæ ascendit ad Octavam :

Or de Repli^c, of de lower Part^c, in *Epidia-*
pason or de Eigt above.



De second way is, wen de Superior fallet a Tent, and de Inferior riset an Eigt.

De third is, wen de Superior fallet an Eigt, and de Inferior riset a Tent.

De Fowrth is in Contrari motion, wen de Superior descendet to de Nin^t, and de inferior ascendet to de Sevnt.

But

But of sundry ways of *Gemina* and *Tergemina Harmonia*, both in like and Contrari motion, we have pregnant Examples and their Resolutions, as taught by *Calvisius* in his 20 Cap. and by Mr *Morley* in the end of his Second Part. Unto whose subtil Tractates, I refer the Curious Reader, that desires to try and exercise his wit in these abstruse and quaint Concepts.

ANNOT. to § 4, ¶ 3.

(a) **F**uga est certa alicujus modulationis Repetitio. *Calvisius* C. 15.

(b) In *Melodi* and *Harm.* Not only in the Harmoni of Parts, were it has a great Grace; but also in the Melodi of each single Part: there being scarce any Tune (specially in the *Kronatik* and *Dorik* Modes) worth the hearing, were in a whole Strain, or half a Strain, or some Part, is not once or often repeated.

(c) *Modulationum Repetitiones* (disjunctæ tamen intervallo temporis, sonorum gravitate & acumine, numerorum item celeritate ac tarditate) non tantum, quando primum audiuntur, mirum in modum mentes humanas afficiunt, atque in considerationem sui fere totas abripiunt; sed etiam etatem ferunt, et quo sæpius audiuntur, eo plus afferunt delectationis. Musici itaque, qui sunt exercitiores in condendis Harmoniis, eo magis sunt in Fuga effugendus occupati. *Calv.* Cap. 15.

(d) *Partes Fuga* duæ sunt: Prior est vox quæ præcedit, altera quæ sequitur: sive una sit, sive plures. Quæ præcedit vocem, *Dux* officio fungitur: *Dux* igitur nomine etiam insignitur: quæ sequuntur, *Comites* appellantur. *Ibid.* De 2 Parts of Fuga we Mr *Morley* calleth *Principal* and *Replie*, or here called *Dux* and *Comes*.

(e) *Difficult.* Difficilior modus est, si *Comes* *Ducem* suum contrariis passibus sequatur, & tantum descendat quantum *Dux* ascendit, & contra: quæ Fuga dicitur fieri per contrarium, sive κατ' ἀπορίαν, ἢ ὁμόριον. Accidit autem in aliquibus tantum formis: ut in *Semiditono* aut *Septima*. *Calvis.* C. 19.

(f) *Air-not's.* That is the final Notes of one of the four Cadences proper to the Air. *Vide* (h) in § 4.

(g) Fuga est vel per totam *Cantilenam*, vel in Parte tantum. Quæ est per *Cantilenam* totam, Fuga ligata dicitur: ubi necesse est, omnia accidentia Cantus quoad Tempus ac Figuras observari. *Calv.* C. 15.

(h) *Epidiatessaron.* De Intervallo de *Replie* from the *Principal*, is sometimes above it, and sometimes beneath: and is therefore called *superiour* or *inferiour*. But the three old Concords, [*Diatessaron*, *Diapente*, and *Diapason*] are commonly distinguished by the Prepositions; *ὑπὲρ* & *ὑπο*: as *Epidiatessaron*, *Epidiapente*, and *Epidiapason*, when the *Replie* is in the *Diatessaron*, *Diapente*, or *Diapason* above the *Principal*: and *Hypodiatesaron*, *Hypodiapente*, and *Hypodiapason*, when the *Replie* is in the same distance beneath.

§ IIII. Of Ornaments. ¶ IIII. Of Formaliti.

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(i) A Tide. *Fuga ligata inscribitur certo Titulo, (quem Canonem Musici vocant) quo, & Temporis Intervallum, in quo Comites Ducem sequuntur, & modus canendi indicatur.* (Calvis. C. 12.) as in de examples aēr following.

(k) A Cate. *Fuga etiam species est, quando voces aliquot, post certum tempus, in Unisono in orbem canunt, & a fine ad Principium redeunt.* Of dis kind hee has 3 examples : and we infinit : we of On has collected, and set fore a great Part.

(l) Best Authors. M Morley has given us many artificial Examples of 2 Part's in on, upon a Plain-song diversly placed, [i. somtim' abov & 2 Part's, somtim' bened'] at all distances of de Repli' from de Principal [9, 10, 4, 5, 6, 7, and 8.] bot' abov and bened' it, and as wel in Contrari, as in Lik' motion. M John Farmer [Autor of de fixteen Madrigals in 4, and de sevnteen in twis' 4 Part's,] has mad' 40 sue upon on Plain-song (wie is lik'wis' diversly placed in respect of de 2 Part's, wie oder witti conceits inserted) in Imitation haply of dos' two Famous Musicians [Bird and Alphons] wo in a loving contention (as M Morley speakes) mad' upon de Plain-song of *Miserere*, 40 several ways. But M George Waterhouse has in dis kind far surpassed all : wo, (as M Morley aēr testifies) upon de sam' Plain-song, has mad' abov a thousand : every on' different from an oder.

* In de end' of de Second Part'.

(m) Resolutio. Dat wie Calvisius calles Resolution of *Vox superior*, and *Vox inferior*, [de two concordant Part's wie ar inverted] M Morley calles de higer and de lower Part' of de Repli', to de higer & lower Part' of de Principal.

§ 4 Of Ornaments. ¶ 4 Of Formaliti.

DElast and chiefest Ornament is Formaliti : wie is de mainteining of de (a) Air, or Ton' of de Song, in his Part's.

(a)


Dis is *Ornamentum Ornamentorum* : de Ornament of Ornaments : wit wie de Part's ar swærly conformed on' to an oder, and eae of dem to it self : and witout wie, not on'ly de oder Ornaments los' deir vertu' and ceas to bæ Ornaments ; but also bot' Melodi and Harmoni demselvs, los' deir Grac', and wil bæ neider god Melodi nor god Harmoni : de wol' Song bæing noting els, but a Form-les *Chaos* of confused sounds.

De proper Ton' of eac Song, is (b) de Cloz'-not' of de Baft in his Final Key : wie fould' ever bæ sue, as best suiter wit (c) de Entranc', and Progres of de *Subiectum*, [* *Cantus* or Plain-song ;] and also agreæt wit de Cloz'-

17'at de Air or Ton' is.

(b)

(c)

* Vide  in Cap. 3. § 2.

not'

Ton's 6.
† *V. c. 2. § 2. (b)*

(d)

not^c der^c of, in de sam^c Interval, or at least in som oder Primari Concord. *Vide (m) in c. 3, § 3.*

Of Ton^cs der^c ar six several Sort^cs, defined and distinguished by de six † Servil not^cs, [(d) *Ut, Re, Fa, Sol, La,* and *Pa* :] de Sevnt^c (wie is de Master-not^c) wil not bē subject to his Subjects, nōr, in dat low plac^c, agræ wie dem.

Of deſt Six Airs, de Third, Second, Fowrt, and First [*Fa, Re, Sol,* and *Ut*] ar frequent : *Pa* is rar^c, and *La* mor^c rar^c.

De Air or Ton^c bēing dus deduced from de Subject, or oderwis^c (witout a Subject) eosen and constituted by de Autor, is to bē maintained in all places [Entranc^c, Progress, and Cloz^c,] of de Song. De first two ar manifest.

A Cloz^c.
clausula.

(e)

† *Vers, or oder*
Period.

(f)

De Cloz^c is a Formal meeting of all Part^cs in Primari Concords, (commonly wit a Cadenc^c, and not witout som preparation and prolusion unto it) for (e) de concluding eider of de wol^c Song, or of som † Principal Part der^c of. De wie, as *Epilogus Orationis*, ſould^c bē (f) sweetest and most^c Patetical : and der^cfor^c requir^c most^c Art.

(g)
* *V. infra.*

Of Clozes som ar Simple, witout any Additament to de Cloz^c-not^c : ſu^c ar fit for Counterpoint. And som ar extended, or augmented wit (g) an Appendix : in wie de * tree Means of Mainteining de Air, ar or may bē sweetly entermeddled : ſu^c ar fit for Discant : especially in de Lydian Mood^c. Of bod^c wie sort^cs, many Formal Examples, wit Cadences and witout, bo^c for grav^c and ligt Musick, in 4, 5, and 6 Part^cs, (collected, as I ſuppoſe, out of de best Autors) ar particularized by Mr *Morley* in de tird Part^c of his Introduction. De wie ar wordy to bē diligently examined and imitated of all Students and Practitioners.

De Air maintained by tree Means.

De Means, wer^c by de Air in deſt tree Places is maintained, ar tree : [Cadences, Fuga^cs, and certain single observable Not^cs.

Proper Cadences.

(h)

Cadences, in respect of de Air, ar eider Proper, or Improper : and Proper, Primari or Secundari.

De Primari Cadenc^c is formed (h) in de Ton^c it ſelf [Unison or Elgt.]

De

§ IIII. Of Ornaments. ¶ IIII Of Formaliti.

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De Secundari Cadences ar æræ : formed in de æræ Consonant Intervalls of de Ton^e. De first In de medietⁱ of de Diapason : wie is de higest Not^e of de Diapente : de second in de medietⁱ of Diapente, wie is de Third : and de Third in de middle between^e de Fift and de Third, wie is de Diatessaron. So dat all de proper Cadences [on^e Primari, and æræ Secundari,] ar contained in de Ton^e's Diapente.

As if, de Ton^e bæing S O L, de Diapason bæ , de primari Cadenc^e wilbæ , de Fift-Cadenc^e , de Fowrt-Cadenc^e , and de Third-Cadenc^e .

De Primari Cadenc^e on^{ly} is used in Clozes, dowg not in de Clozes on^{ly}; but in all oder passages also of de Song : and dat mor^e frequently, dan any of de Secundari Cadences, wie ar taken in do^st places on^{ly} : in wie it hæ (i) dis peculiar pouver abov de rest, dat wen æræ Improper, eider Cadences, or Points, or great Figur^s, de Harmoni seeme to digres into any oder Ayr, it on^{ly} can cover de Informaliti, and reduc^e de Harmoni to its proper Air again.

De Air Mainteined by Cadences.

(i)

Of Secundari Cadences de Fift is eief, as most^e pleasing and best mainteining de Air : de Third bæing de medietⁱ between^e de Ton^e and his Diapente, is counted next in us^e, and in affiniti to de Ton^e. But becaus, in tru^e Cadences, de Binding half-not^e must ever bæ* farp; der^efor^e in de first and tird Ton^e [U^e and F^a] de Third is excluded : and in de second and fift Ton^e [R^e and L^a] de Fift is excluded : becaus deir Binding half-not^e's ar (k) neider farp, nor apt to bæ farped. But (l) de Fowrt (w^os^t Binding half-not^e, in all Airs, eider is or may bæ farped) is never excluded : never de les it is eiefly used in do^st Ayrs, w^er^e eider de Third or Fift is wanting : for w^er^e dey ar, dey ar preferred.

*V. (1) in Notes ad q 2.

(k)

(l)

Improper Cadences ar lik^e wⁱs^e æræ, [de Sixt, de Seconde, and de Sevnt :] de wie, becaus dey ar strang^e and informal to de Air, ar der^efor^e (m) sparingly to bæ used : and wen, upon occasion, any sue ar admitted ; dey ar to bæ qalifyed by de principal Cadenc^e fity succæding. *Vide (i) sup^{ra}.*

Improper Cadences.

(m)

Fuga's lik'wif' and observable Not's ar (in respect of de Air) eider Proper or Improper : and Proper, Primari or Secundari. De Primari (as Primari Cadences) ar formed in de Ton' : de Secundari in de Ton's t're Concords, [Fift, Fowr, and Third.] And de Improper in all oder Intervals.

By Fuga's.
(n)

De Air is mainteined, in all places, by deſt Proper Fuga's, wen de Points begin (n) in de Ton' it ſelf [Simple, or Compound ;] or in any of his t're Concords : eſpecially doſt dat ar found in de Subject. It is alſo formally mainteined, wen any Point of de Subject is iterated.

By ſingle
Not's.

De Observable Not' wer'by de Air is mainteined in de Entranc', is de fiſt Not' of de Baſ' or loweſt Part, formed unto de fiſt Not' of de Subject : after deſt Directions.

(o)

I. (o) In wat Intervall ſoever from de Ton' de Subject do's begin, de Baſ' may begin in de ſam' key wi' him : but ſo dat hee repar', as ſon' as may b'e, to de Ton'.

(p)

II. (p) If de Subject begin in de ſam' key [Simple or Compound] wi' de Ton' ; (wie is moſt' Formal, and der'for' moſt' uſual) tak' non' but de Ton' for de Baſ'.

(q)

III. (q) If in de Fift or Third to de Ton' ; tak' lik'wif' de Ton' : or to de Fift, de Third.

¶ If de Subject begin in any oder Intervall ; de Baſ' may tak' any ſue Concord, as is conſonant to de Ton'.

(r)

I. (r) As if it begin in de Compound Second ; de Baſ' may tak' de Ton's Fift : wie wil b'e de Seconds Fift alſo : and if in a Simple Second ; de Baſ' muſt tak' de Hypodiateſſaron, or Fowr below de Ton' : wie is de ſam' key wi' de Fift abov.

(f)

II. (f) If in de Sevn ; de Baſ' may take' de Ton's Fift, wie wil b'e de Subjects Third : or de Ton's Third, wie wil b'e de Subjects Fift.

(t)

III. (t) If de Subject begin in de Sixt ; tak' de Fowr to de Ton' : wie is his Third.

IV. If in de Fowr ; (becaus neider de Ton' nor any of de Ton's Concords can b'e ſet unto it) de Baſ' muſt b'e content to tak' his Eigt or Unifon : (as it may do', in wat Intervall ſoever de Subject do's begin ; *Vide (o) ſupra*)
his

his oder Concords ar not Formal ; as having no^c kind^c of Concordanc^c wⁱ de Ton^c.

De Observable Not^s mainteining de Air in de Progres and Cloz^c, ar lik^c wⁱst, first de Ton^c it self, [Simple or Compound :] den de t^ree special Concords : (w^er^c of de Fift is de eief) nam^ly w^en in de Bas^c, or oder Part^c of de Song, dey ar insilted upon in s^cm Greater Figur^c, (or his divided part^s) containing twi^lc, or tri^lc, or oftner, de tim^c of de Mesur^c-not^c.

Unto sue a Great Figur^c, many qik Not^s (wⁱe ar commonly (u) qickest towards de end^c) d^w^c usually answer : togeder wⁱ iterated Points of lik^c tim^c. And somtim^c after de Simple Cloz^c, (especially in Motets) de Ton^c is (x) insilted upon in on^c Part^c, wⁱl^c de oder d^w^c Discant upon it : until at de last, dey meet^c all togeder again in de sam^c Cloz^c final.

(u)

(x)

Des^c Greater Figur^s, h^er^c and der^c interposed, ar usual and grac^cful.

In Tallises † *Absterge*, de Bas^c hat six Brief-figur^s, and a Pointed Sembrief in Unison : fowr Brief-figur^s in Diapente : on^c in Diatessaron : and on^c in Semiditonus.

† De second Motet of *Cantiones sacra*.

De Tenor hat on^c Brief-figur^c in Diapason : and fiv^c in Diapente ; w^er^c of t^ree ar Pointed, and on^c hat a Minim annexed : also on^c Long wⁱ a Sembrief.

De First Counter hat t^ree Briefs, on^c pointed Brief, on^c Brief wⁱ a Minim, and on^c Long in Diapason : two pointed Briefs wⁱ a pointed Sembrief, and on^c Brief, in Diapente : also on^c Brief in Semiditonus.

De second Counter hat t^ree Briefs, a Minim wⁱ a Brief, a Brief wⁱ a Sembrief, and a Sembrief wⁱ a Minim, in Diapente : also on^c Brief in Semiditonus, and on^c in Ditonus.

De Mean hat 4 Briefs, and two Pointed Longs, in Diapason : two Briefs in Diapente ; and on^c in Semiditonus.

Des^c Greater Figur^s ar Proper to de Air. But as Improper Cadences, so Improper Figur^s [Seconds, Sixts, and Sevens] may somtim^c, for varieti, b^e inserted among de Proper : by wⁱe (as wel as by Proper Cadences) dey ar suddenly to b^e qalified ; lest by dat means de Air s^wold^c s^en^c to b^e eanged.

ANNO T. 1094. ¶ 4.

(a) **A**ir, or Ton^e. In dis word is a larg^e *metonymia*. Air, of Aer, for *Percussio Aeris*, *Metonymia est subjecti* : *Percussio pro Sono*, *Meton. Causa* : *Sonus pro Tono*, *Synecdoche generis* : & *Tonus pro finali Tono Bassi*, eadem *Synecdoche*.

(b) *The Cloz^e-not^e &c.* According to de general Rul^e of Musicians, *In fine videbitur cujus Toni*, *Calvis. C 17*.

(c) De Entrance and progr. &c. *In hoc choralis cantu, diligentissime consideret huic Arti deditus, qui sint ubiq; Modulationis Progressus, quod Exordium, & quis Finis : ut cognoscat ad quem Modum referatur. Inde enim tam Primariam illius Modi clausulam, quam Secundariam, eruere, & convenientibus locis annotare, & inserere poterit. Calvis. C 17.*

† V. (c) in C. 1.

Not^e hær^e dat by *Modus* [de proper name^s of † a Mod^e] *Calvis.* meanes de de Air or Ton^e. In wie sens *Boetius* also hat taken it. (*Vide infra in fine* (d).) But *Boet.* (to avoid de Ambiguity) do^ez der^e explan^e himself by 2 oder known Term^s [*Tropus* and *Tonus*.] Mor^e over by *clausula* [de proper nam^e of a Cloz^e] hær hær^e meanes a Cadenc^e : and yet der^e is so mue differenc^e between^e dem, dat a Cadenc^e may bee wietout a Cloz^e, and a Cloz^e wietout a Cadenc^e. But it is mer^e (for facil and speedy instruction) dat different sings shold^e hav^e different nam^s. Bod^e der^e words in der^e acceptions, see again in (e).

(d) *Vt, Re, Fa, Sol, &c.* De distinction of de Airs by de Keys, (wie *Calvis.* seemes to allow) is uncertain ; becaus in de sam^e Key ar many different Ton^s : as in D, may bee La, or Sol, or Re : in C, may bee Sol, or Fa, or Vt : &c. So dat, if wee say de Ton^e is in D *La sol re, C sol fa ut*, or *G sol re ut*, &c ; wee ar yet to seek^e wie of de ære Not^s, in any of der^e Keys, to tak^e for de Ton^e. But de distinction of de Airs by de Not^s, is certain and constant, in wat Keys so ever dey stand. It is tru^e, dat every of de six Ton^s, hær ære several Keys, (according to de number of de * *Mi-cliefs*) in wie it may indifferently bee set : but wer^e so ever it bee set, all comes to on^e. For example : If Re bee de Ton^e or Air-not^e ; weider it stand in *Are*, (de *Mi-clief* bæing B) or in *D sol re*, (de *Mi-clief* bæing E) or in *Ganut*, (de *Mi-clief* bæing A) der^e is no^e differenc^e at all, eider in de Song, or in any Part^e of de Song, or in any Not^e of a Part^e. Lik^e wis^e, if Sol bee de Ton^e ; it makes no matter, weider it stand in *D sol re*, or *Ganut*, or *Cfant*, &c. If you object, dat albeet de order of de Not^s, bee in nam^e and Sound, bee stil de sam^e ; yet on^e of der^e Keys is higer dan an oder ; dat is not material : for weider de Key bee hig or low ; it restes in de Discretion of de *Cantor*, to set de Tun^s, according to de *Ambitus* or *Compas* of his Voices. Dis in effect does † *Boetius* reae, wer^e hær distinguiset de Ton^s, not by de Keys, but by de several Diapasons : wie ar grounded upon de several Ton^s : every on^e wer^e of, consisting of his * 2 Part^s [*Diatessaron* and *Diapente*.] containet in de *Diapente*, or lower Part, not on^{ly} de Ton^e it self, but also his ære Proper Concords, [*Fift*, *Fowr*, and *Third*.] † *Ex Diapason igitur Consonantie speciebus, existunt qui appellantur Modi : quos eosdem Tropos vel Tonos nominant.* (e) For

* V. (i) in C. 2.
§ 2.

† l. 4. V. *infra*

* V. C. 3. § 3.
and (c) in Notis.

† l. 4. C. 14.

(c) For de concluding eider, &c. " *Primaria Clausula*; cum ubiq; quidem [Principio, medio & fine] cujuslibet Harmonia locum habeat; (ne per alias clausulas, in alium atq; alium Modum deducatur, sed ut ubiq; verus Modus conspicuus sit) tanto tamen cum apparatu, & impetu, ac conatu nullibi fieri solet; ac in fine vel totius Cantilena, vel Periodorum.

* Sethus C. 18.]

(f) Sweetest. Cum ubiq; Tropus Harmonia ostendendus sit; maxime tamen in fine: unde omnis ejus bonitas, elegantia, & perfectio judicatur. Sethus C. 17.

(g) Appendix. Vide mox (x) in Notis.

(h) In de Ton' it self. † *Primariam Clausulam* [i. Cadentiam] formant in ipsa Clave finali, quæ est infima in Diapente. Calv. c. 14.

† Vi. supra (c)

(i) Dis peculiar pover. *Primaria Clausula* usus est in Principio & fine Cantilenarum: tunc etiam quando, per assumptas alias Clausulas, Cantilena ad alium Tropum inclinare & traduci videtur. Per hanc enim propriam Clausulam revocatur, & in ordinem redigitur. Calv. C. 14.

(k) Neither sharp nor ——— Never a clef de La cadence is somtime admitted: as in deſt examples.



In de first wer of a Seyne is bound with a Sixt.

In de second a Nin' is bound with an Eigt.

In de third, a fowr with a third.

Som, to make dislik' oder Cadences, take upon dem to sharp Sol: but dis is unnatural, and unapt to be sung; howsoever, by de help of de inordinat half-ton's, it may be played.

(l) De Fowrt ——— De Fowrt, in all Aires, ar absolut' of demselvs: save on'ly de Fowrt of Pa, Wie is a Tritonus: but by flattening de Master-note, it becomes a perfect Diatessaron.

(m) Sparingly, with judgment. Si preterea, i. Præter Proprias, [Primarias & Secundarias] alias, i. Improprias, assumunt Musici; extra ordinem hoc faciunt, atq; cum judicio & delectu. Sethus C. 14.

(n) In de Ton' it self. Quando exordium Subjecti in finali illius Tropi clave fuerit; si Fugam solutam instituere cogitat, infime vocis notulam, cum Subjecto, in Unifono vel in Octava constituat: aut etiam ad Diapente, vel Diatessaron; vel Tertiam [Toni Consonantias] Voces quas adjungit, vel elevare vel deprimere poterit. Clavis. C. 17.

(o) Vide ¶ in (p).

(p) Cognito Tropo & Clave finali, accedat Melopoens ad exordium Subjecti: id si in Propria illius Tropi clave fuerit; infime Vocis notulam cum Subjecto in Unifono vel in Octava constituat: ne, si aliam Clavem sub Subjecto sumpserit, alium Tropum miscere videatur: reliquas superiores (si tantum consonent) ubicumq; velit, colloceat.

¶ Quando autem Subjectum in aliena Clave exordium sumpserit, sepe quidem in ea, qua Subjectum inchoat, Clave, reliqua Voces incipiuntur: ita tamen ut quam prim' in Clausulam ejus Toni Propriam concedat.

¶ Quando tamen ad Propriam Clavem Prima Subjecti notula consonat,

† *Nempe proprii Clave.*

in † *illa inferior aliqua Vox addita fundamentum Subiecto Substruat : ut ita, statim in principio, Harmonia Tropum non obscure ostendat.*

(q) *Vide & in (p).*

(r) *If it begin in de Comp. Second. In Magnificat, set by Mr. J. Farmer, de Cloz' not' of de Cantus or Cyre-tun', is Re in G sol re ut ; and de Ton' answering de re, is Re in Gamut : unto wie de first Not' of de Cantus [Mi in Alanire] is a Compound Second : And de re for' de first Not' of de Bas' is La in D sol re : wie beeing a Fift unto de Ton' is also a Fift unto de Compound Second, or first Not' of de Cantus.*

(s) *If in de Sevn't. In dat ancient * Scottistune, de last Not' of de Cantus is Sol in G sol re ut ; and de Ton' answering to it, Sol in Gamut : unto wie de first Not' of de Cantus [Fa in F fa ut] is a Sevn't. And de re for' de first Not' of de Bas' is Re in D sol re : wie is a Fift to de Ton', and a Third to de Sevn't.*

Dis Tun' has been set in 4 Part's, on' way by Mr. Tho. Ravenscroft, Baecler of Musick, in de nam' of Oxford-tun' ; and an oder way by J. Dowland B. of Musick : and an oder way many yær's ago, [abov 60. in my memori] all keeping de sam' Cantus and de sam' Ton'. During wie tim', and I know not how long befor', it has been frequented in our Cyrees, wit approbation. And de re for' it may seem' strang', dat any man (especially a profess Musician) shuld' adventur', without any Ground, to earg' de tru' Musick of it wit Informaliti, and de skilful Artists, sorrow wof' hands it has passed, wit neglect or ignoranc'.

(t) *If in de Sixt. In Dapacem set by Mr. Ravenscroft, de last Not' of de Cantus or Cyre-tun', is Vt in G sol re ut ; and de Ton' answering to it, is Vt in Gamut : unto wie de first Not' of de Cantus [La in Elami] is a Sixt : and de re for' de first Not' of de Bas' is Fa in C fa ut : wie beeing a Fowr to de Ton', is a Third unto de Sixt.*

(u) *Quickest toward de end'. Dis practic' is observed by † Calvisius, wer' hee sayt, Circa finem motus Harmonie fit aliquo modo concitator, quam in principio ; ut ita quam maxime Naturalem imitetur motum, qui similiter in principio tardior, in fine velocior est.*

(x) *Is insisted upon. Dis Grac' of extending de Cloz', is lik' wif' remembred by Calvis. in de sam' plac'. Post Clausulam illam propriam & finalem, brevis Appendix annecti solet : sed hac ratione, ut vox quæ est in Clave Primatia (sive fiat in mediis, sive in acutus sonus) a. i. i. v. t. o. e., i. immobilis relinquatur : & Bassus tandem, vel in eandem elevetur, vel in ejus Diapason, aut Disdiapason deprimatur.*

† C. 17.

(c) For de concluding eider, &c. * *Primaria Clausula*; cum ubiq; quidem [*Principio, medio & fine*] cujus bet *Harmonia* locum habeat; (ne per alias clausulas, in alium atq; alium *Modum* deducatur, sed ut ubiq; verus *Modus* conspicuus sit) tanto tamen cum apparatu, & appa- ratu, ac conatu nullibi fieri solet; ac in fine vel totius *Cantilena*, vel *Periodorum*.

* *Sethus C. 12.*

(f) Sweetest. Cum ubiq; *Tropus Harmoniae* ostendendus sit; maxime tamen in fine: unde omnis ejus bonitas, elegantia, & perfectio judicatur. *Sethus C. 17.*

(g) *Appendix.* Vide mox (x) in *Notis.*

(h) In de Ton' it self. † *Primariam Clausulam* [i. *Cadentiam*] fermant in ipsa *Clave finali*, quae est infima in *Diapente*. *Calv. c. 14.*

† *Vi. supra (c)*

(i) Dis peculiar pour. *Primaria Clausula* usus est in *Principio & fine Cantilenarum*: tum etiam quando, per assumptas alias *Clausulas*, *Cantilena* ad alium *Tropum* inclinare & traduci videtur. Per hanc enim propriam *Clausulam* revocatur, & in ordinem redigitur. *Calv. C. 14.*

(k) Neider fary nor — Nevercles de La cadence is somtime admitted: as in deſt examples.



In de first wer of a Seynt is bound with a Sixt.

In de second a Nin'; is bound with an Eigt.

In de sird, a fowrs with a sird.

Som, to mak' dis lik' oder *Cadences*, tak' upon dem to fary Sal: but dis is unnatural, and unapt to be sung; howsoever, by de help of de inordinat half-ton's, it may be played.

(l) De Fowrt — De Fowrs, in all *Airs*, ar absolut' of demselvs: sav' on'ly de Fowrs of Pa, Wie is a *Tritonus*: but by flattig de Maſter-not', it becom'es a perfect *Diateſſaron*.

(m) Sparingly, with judgment. Si *praeterea*, i. *Præter Proprias*, [*Primarias & Secundarias*] alias, i. *Improprias*, assumunt *Musici*; extra ordinem hoc faciunt, atq; cum *judicio & delectu*. *Sethus C. 14.*

(n) In de Ton' it self. Quando *exordium Subjetti* in *finali illius Tropi clave* fuerit; si *Fugam solutam* instituere cogitat, in *fine vocis notulam*, cum *Subjeto*, in *Unifono* vel in *Octava* constituat: aut etiam ad *Diapente*, vel *Diateſſaron*; vel *Tertiam* [*Toni Consonantias*] *Voces* quas adjungit, vel *elevare* vel *deprimere* poterit. *Claviſ. C. 17.*

(o) Vide ¶ in (p).

(p) Cognito *Tropo & Clave finali*, accedat *Melopoens* ad *exordium Subjetti*: id si in *Propria illius Tropi clave* fuerit; in *fine Vocis notulam* cum *Subjeto* in *Unifono* vel in *Octava* constituat: ne, si *aliam Clavem* sub *Subjeto* sumpserit, *aliu Tropum* miscere videatur: reliquas superiores (si tantum consonent) ubicunq; velit, collocet.

¶ Quando autem *Subjctum* in *aliena Clave exordium* sumpseris, saepe quidem in ea, qua *Subjctum inchoat*, *Clave*, reliqua *Voces* incipiuntur: ita tamen ut quam prim' in *Clausulam* ejus *Toni Propriam* concedat.

¶ Quando tamen ad *Propriam Clavem Prima Subjcti notula* consonat; in

† *Nempe prima Clave.*

in illa inferior aliqua Vox addita fundamentum Subiecto Substruat : ut ita, statim in principio, Harmonia Tropum non obscure ostendat.

(q) *Vide & in (p).*

(r) *If it begin in de Comp. Second. In Magnificat, set by M^r J. Farmer, de Cloz^{er} not^{er} of de Cantus or Eyre-tun^{er}, is Re in G sol re ut ; and de Ton^{er} answering der^{er}eo, is Re in Gamut : unto wie de first Not^{er} of de Cantus [Mi in Alan^{er}re] is a Compound Second : And der^{er}for^{er} de first Not^{er} of de Bas^{er} is La in D sol re : wie beeing a Fift unto de Ton^{er} is also a Fift unto de Compound Second, or first Not^{er} of de Cantus.*

* *Fig 2.*

(s) *If in de Sevn^{er}. In dat ancient * Scottistun^{er}, de last Not^{er} of de Cantus is Sol in G sol re ut ; and de Ton^{er} answering to it, Sol in Gamut : unto wie de first Not^{er} of de Cantus [Fa in F fa ut] is a Sevn^{er}. And der^{er}fer^{er} de first Not^{er} of de Bas^{er} is Re in D sol re : wie is a Fift to de Ton^{er}, and a Third to de Sevn^{er}.*

Dis Tun^{er} has been set in 4 Part^{er}s, on^{er} way by M^r Tho. Ravenscroft, Baeceler of Musick, in de nam^{er} of Oxford-tun^{er} ; and an oder way by J. Dowland B. of Musick : and an oder way many year^{er}s ago, [abov^{er} 60. in my memori] all keeping de sam^{er} Cantus and de sam^{er} Ton^{er}. During wie tim^{er}, and I know not how long befor^{er}, it has been frequented in our Eyrees, wit^{er} approbation. And der^{er}for^{er} it may seem^{er} strang^{er}, dat any man (especially a profess^{er} Musician) shold^{er} adventur^{er}, witout any Ground, to earg^{er} de tru^{er} Musick of it wis Informaliti, and de skilful Artists, sorrow wol^{er} hands it has passed, wit^{er} neglect or ignoranc^{er}.

(t) *If in de Sixt. In Dapacem set by M^r Ravenscroft, de last Not^{er} of de Cantus or Eyre-tun^{er}, is Vt in G sol re ut ; and de Ton^{er} answering to it, is Vt in Gamut : unto wie de first Not^{er} of de Cantus [La in Ela^{er}mi] is a Sixt : and der^{er}for^{er} de first Not^{er} of de Bas^{er} is Fa in C fa ut : wie beeing a Fowr^{er} to de Ton^{er}, is a Third unto de Sixt.*

† C. 17.

(u) *Quickest toward de end^{er}. Dis practic^{er} is observed by † Calvisius, wer^{er} hee saye, Circa finem motus Harmonie fit aliquo modo concitator, quam in principio ; ut ita quam maxime Naturalem imitetur motum, qui similiter in principio tardior, in fine velocior est.*

(x) *Is insisted upon. Dis Grac^{er} of extending de Cloz^{er}, is lik^{er} wis^{er} remembred by Calvis. in de sam^{er} plac^{er}. Post Clausulam illam propriam & finalem, brevis Appendix annecti solet : sed hac ratione, ut vox qua est in Clave Primaria (sive fiat in mediis, sive in acutus sonus) a vivet^{er}o, i. immobilis relinquatur : & Bassus tandem, vel in eandem elevetur, vel in ejus Diapason, aut Disdiapason deprimatur.*

CAP IV. Of de two ways of Setting.

§ I. Of Setting in Counterpoint.



Setting is eider in (a) Counterpoint or Discant.

Counterpoint.
(a)

Counterpoint is wen de Not^s of all de Part^s, beeing of equal tim^e and number, go^e jointly together. If sometim^e, by reason of Binding and Disjoyning, de Not^s doe happen to bee od; dey ar presently mad^e eevn again: and if, for de Musiks sak^e, a Not^e bee sometim^e divided; de Part^s beeing in divers places, ar tyed by ligatur^e unto on^e syllable, as if dey wer^e one Not^e.

Counterpoint is used in Rhytmical vers, as Psalms in Meeter, and oder Tun^s, mesured by a set number of syllables: unto wie de lik^e number of Not^s doe answer.

Setting in Counterpoint is after dis manner. Having reddey de *Melodious Part, of your own or of an oders invention, first draw so many (b) lin^s, [or rews of Rul^s] as you mean to mak^e Part^s: (fowr in dis kind is best) den, if dis certain Part^e fall bee a Mean, prick it down in de fowr lin^e: if a Tenor, in de second: and divid^e every Strain wie a dubble Cros-bar drawn straigt &orrow all de fowr lin^s; and subdivid^e dem in de midle wit a single bar: then according to de rul^s of Art, studdi to set a formal Bas^e unto de Mean or Tenor: and after dat, mak^e de oder two Parts as formal lik^e wis^e and melodious as you may: and consider stil how dey all agre^e, not on^ely to de Bas^e, but also among demselvs. De Bars wil direct you to a present synopsis of all de Not^s answering one an oder; dat you may de soner and surer espi de faults, if any bee, as in dis example.

* V.c.3.52.
(b)

Tr.
M.
Te.
B.

M

ANNO T.

A N N O T. to Cap. 4, § I.

(a) **C**ounterpoint. In Latin *Contrapunctum* : so called, because, in the beginning, (when there was no variety of Times and Figures of Notes) they marked out their Songs by Pricks or Points ; where, in framing the Parts, they set one against an other : so that *Contrapunctum*, or Counterpoint, is the proper Term for Setting of Plain-song ; as Discant (which signifies Division in singing) is of Figured Musik. † *Cum ob pares quantitates, diversitas Figurarum necessaria non esset, per Puncta tantum libuit Cantum componere : & cum Punctum ille Puncto opponeretur ; Contrapunctum hac ars vocata est.* De most ancient Latin Songs were plain, of equal-timed Notes in Counterpoint : the curious sundry-timed Discant, is the invention of later days : that sort is called by Musicians, *Musica plana, vetus, Gregoriana* : this, *Figurata, nova, Ambrosiana*. But now, as the equal-timed Notes of the Plain-song are sometim^e used in Figured Musik ; (*Vide* ¶ in § 2) so are the sundry-timed Notes of Figured Musik sometim^e inserted into Plain-song. But a little community doth not confound the Species, which have their Denomination from the greater Part.

† *Sethus Calvinus*, Cap. 1.

* *Instruments,*
where we see a
greater compass,
require more.
V. (b) in c. 2. § 1.
† *Oderwisch* a
Stanze or Stasf.

(b) A Musik-line is * 5 parallel Rules, with their Spaces : devised for the distinguishing of Notes, drawn out to the length of a Ditt-line, whereof it is so called. For as Song is a name common both to the Musik and Ditt ; so are the Parts of Song : so much Musik as answers to a Verse, a Strain, a Line of the Ditt, is likewise called a Verse, a Strain, a Line.

C A P. IV. § II.

Of Setting in Discant.

Discant.

Discant is, when unto Integral Notes of longer time in one Part, are sung equivalent Particles, or Notes of shorter time, in an other : (as to one Semibreve, 2 Minims, 4 Crochets, or 8 Quavers) the Parts following one another in Melodious Points, Reported, or Reverted, or both ; (which order Harmoni interposed) until at the last they meet all together in the Cloze.

¶

Orat. l. 3.

Here not that slow-timed Musik, now and then interposed, doth grace the quick : and that the most artificial running Discant, if it be continued too long ; will at the last wax tedious, even to the vulgar : as *Tullius* did well observe : *Quanto molliores sunt & delicatiores in Cantu flexiones, & falsa vocula, quam certa & severa ? quibus tamen, si sepius fuerint, non modo austeri, sed multitudo ipsa reclamatur.*

Sometim^e

Cap. IV. §II. Of Setting in Discant.

91.

Somtim' on' Part singe Plain-song, and de rest dō discant upon it: as in D. *Bulls* Ground: de wie upon but 4 Plain Sembali's [de first in C-fa-ut, de 2 in F-fa-ut, de 3 in G-sol-re-ut, and de 4 in C-fa-ut,] haē 21 several Discants, all conjoined in on' swēt' Lesson: and in de excellent Musik of de *In-nomine's* of *Parsons*, *Taverner*, D. *Ty*, &c.

But commonly all Part's dō' sing Plain-song: somtim' on', somtim' an oder, somtim' mor', somtim' les: and all dō' lik'wis' discant upon de plain Not's, in deir turn's, as fall sēm' good to de Composer.

In Discant somtim' de Parts begin togeder as in Counterpoint: Example de 8th Motet of M^r *Tallis*: but most' commonly on' after an oder: and den de first beginneē wit a Point, wie it self and oders dō' maintain (as afterward dey dō' oder Points) enter-eang'ably: Example de 2 Motet of M^r *Tallis*.

In setting of Discant, (weider it bē upon a Plain-song or oderwis') first, at every 2 or 3 Sembali's, draw de Bars &orrow all de Lin's, or Parts of your Song: dat you may de mor' easily sē, in tru' Musik, to contriv' your Points togeder, and afterward espi' and correct your errours, if any bē in de Points, or Concords: den consider wat Point to begin wit, and hou it may bē best maintained: and so proceed' from Point to Point, til you conclud' all wit a ful Harmonious Clez'.

Example de for'-cited Motet.



M 2

Epilogus.



EPILOGVS.

DE foundation of deſe Rudiments being layd, you may begin to build your Praetic der'on. But hee dat affectet perfection in diſ rar^e faculti, and de honour of a good COMPOSER, let him firſt ſee dat hee bee furniſhed wth Natur^s gifts : [aptneſ, and abiliti of wit and memori :] den let him thorowly peruſe & ſtuddi de learned and exquiſit^e Precepts of dat prim^e Doctor Mr *Thomas Morley*, (concerning de Setting of 2, 3, 4, 5, and 6 Part^s) in de ſecond and third Part^s of his Introduction : and laſtly, let him heed^{fu}ly examin, obſerv, and imitat^e de Artificial works of de beſt Autore : ſu c as ar *Clemens Non-Papa*, *Horatio Uecchi*, *Orlando di Laſſe*, *Olphonſo Farabosco*, *Luca Marenzo*, *I. Croche*, *D. Faſſa*, *D. Ty^e*, Mr *Taverner*, Mr *Parſons*, *D. Bull*, Mr *Dowland*, Mr *Talliſ*, Mr *BIRD*, Mr *Whit^e*, Mr *Morley*, and now excell^{ing} Mr *Tho.* and *I. Tomkins* [dat *Aurcum par Muſicorum*] wth many oder of admirable, divin^e, unſearceable ſkil in diſ myſteri. For as in * Oratori, ſo in Muſik, ar neceſſarily required to perfection ; 1 Natur^e, 2 Art, and 3 Exercitation according to Art and Examples.

* *Vid. Orat.*
Epilog.

And yet wen all is don, ſo full of difficulti^s and hidden myſteri^s is diſ faculti of Setting ; dat all deſe helps concurring, wil not ſuffic^e to de framing of a good Leſſon ; (eſpecially in de Lydian Mod^e) unles de Autor, at de tim^e of Compoſing, bee transported as it wer^e wth ſom Muſical furi ; ſo dat himſelf ſcarc^e knowet wat hee do^et, nor can preſently giv a reaſon of hiſ doing : even ſo as it is wth doſ^e dat play voluntari : of wom^e der^efor^e de *French-man ſayt*, *Leur eſprit eſt en le bout des doigts* : Deir ſowl is in deir fingers ends.



DE
SECOND BOOK:
OF DE
USES OF MUSIK.

C. I. § I. Of Instruments.

THE essence of an Art † 2 things ar requisite [a *Systema* or constitution of Rul's and Precepts; and som profitable Uses or Ends, w^{er} unto dey ar referred.]

DE Principles and Precepts of dis Art, in Singing and Setting, bæing declared; com wæ nou to de profitable Uses der of: w^{ie}, dowg dey bæ many, may bæ all reduced unto * two: [on^e Ecclesiastical, for de Servic^e of God; de oder Civil, for de Solac^e of Men.]

Des^e 2 Uses ar diversly performed: [by Voic^e, or by Instrument, or by bod^e:] w^{er} of, Musik is divided into Vocal, Instrumental, and Mixt.

Instruments ar of 2 sorts: [(a) *Entata*, and (b) *Empneusta*: String- and Wind-Instruments.

Of bod^e des^e sorts, de pregnant wits of industrious Artists hav^e devised (c) many different kind's: as (of *Entata*) Harp, Lut^e, Bandora, Orparion, Cittern, Gittern, Cymbal, Psalteri, Dulcimer, Viol, Virginal, &c. and (of *Empneusta*) (d) Pip^e, Organ, Shalm, Sagbut, Cornet, Recorder, Flait, Waits or † *Hobois*, Trumpet, &c. And des^e latter carious tim's hav^e conjoined two or mo^e in on^e: making de *Organ* and de *Virginal* to go^e bod^e togeder wit^e de sam^e keys: yea and w^{ie}

† *Ars est comprehensio preceptorum coexercitationum; ad aliquem in vita finem utilem.*
Lucian in *Parasito*.

* Two general Uses of Musik.

Instruments.
(a) (b)

(c)
(d)
† So also do^e de French sound it, dowg dey writ^e it *Hault-bois* [big or loud sounding wooden Instruments.]

de sam^e keys to sound divers Pip's of de *Organ* [grav^e and acut^e] by reason of de Nu^e-invented divers Stops.

Consort.

De several kind's of Instruments ar commonly used severally by dem selvs : as a Set of Viols, a Set of Waits, or de lik^e: but somtim^e, upon soon special occasion, many of bod^e Sort's ar most^e swæt^ely joined in Consort.

ANNOT. to § I.

(a) **E** Ntata of *ἐντατο*, *intendo* : quia, *intentis nervis seu fidibus sonant* : dey ar also called *Pselapeta* of *ψαλλω* and *ψαλμός* : *utrunq;* idem significat, [*tango, leniter percutio*] nisi quod *ψαλλω* magis proprie de chordarum tactu & pulsatione dicitur. In Hebr^e dey ar called *Neginoth*.

(b) *Empneusta* of *ἐμπνευστα*, *inspiro inflo* : quia, *spiritu tibiis immisso, sonant*. In Hebr^e *Nehiloth*.

(a)(b) Des^e two general sorts of Instruments doe^e * *Athenaus* observ : de wie *Tremelius* fewet to bee understod by 2 of deir special kind's, [† *Organ* and *Harp*] in dat plac^e, wer^e * *Iubal* is said to bee de Autor and Inventa^r of dem bod^e.

In an o^oer plac^e † de Pip^e and *Harp* ar named as de 2 chief species : wie ar so used in Profan^e Autors : as in *Plutarch* : * *Tunc primum ingenti studio Pericles tulit, ut certamen Musicorum Panathenaeo celebraretur* : *discessitq;* id ipse, *creatus* † *Athlotbetes*, *quemadmodum certantes, Tibia, vel Voce, vel Ciabara, canerent* : and in *Ovid* :

* *Non illos Cithare, non illos carmina vocum,
Longaq; multifori delectat tibia buxi.*

In wie examples, de Vocal Musick is joined wie de Instrumental of bod^e sorts. Of bo^e sorts som ar *Symphona*, dat hav^e a *Symphoni* or *Harmoni* of Part's in dem selvs, (as *Organ*, *Harp*, *Lut^e* :) som ar *Asymphona*, dat play but on^e Part : as de *Cornet*.

(c) De many different kind's of all Instruments, bo^e *Entata* and *Empneusta*, ar copiously declared, and curiously described by *Mersennus* in his exact *Treatis De Harmonicis instrumentis*. Vide C. 2. § 4. Pag. 33.

(d) *Organ*. Of de Greek^e *ὄργανον*, *Proprie Instrumentum* : and *Synecdochicè Instrumentum Musicum* : (as *Plut. Sympos. 9. ὄργανον τῶν τοῖς ἐντέροις ἡμῶν* : and *1 Chron. 23. 5. 4000 praised de Lord wit de Instruments wie David mad^e* : wie, becaus dey wer^e used in de servic^e of God, ar † elswer^e called de Instruments of God) and, by a *Metalepsis* of de sam^e *Synecdoche*, dis *Polyaulon organon*, dis grand wind-Instrument is signified : (as *Iob 21. 12. and Psal. 150. 4.*) boeing so colled *κατ'ἐξοχήν* [*per excellentiam*] becaus it is de most excellent Musical Instrument of all.

* *Dipnosoph.*
14. *Sub persona*
Aristoxeni.

† *Synecd. species.*

* *Gen. 4. 21.*

† *1 Cor. 14. 7.*

* *In vita Pericli.*

† *Qui premium certaminis statuit.*

* *Met. 12.*

Sympona and
Asympona.

Synecdoche generis.

† *1. Kr. 16. 42.*

C. I. § 2. Of de Voic^e.

But de Voic^e, wie is de work of Natur^e, doe's far ex- De Voic.
ceed^e all deſ^e works of Art.

Good Voices alon^e, sounding on'ly de Not^es, ar suffici-
ent, by deir Melodi and Harmoni, to delight de ear : but bee- Ditti-Musik.
ing furnished wit som laudable Ditti, dey becom yet mor^e
excellent. *Cantus, etsi per se hominum animos oblectet ; at-*

amen cum illi oratio subjiçitur, quæ sit Numerosa, & pedibus qui-
busdam alligetur, (ut Versus esse cernimus) suavior multò red-
ditur. P. M. Loc. com. Classis 3, Paragr. 25. And Calvis. C.

18. Etsi Harmonia nuda (ut videre est in Instrumentis Musicis,
scienter & peritè ab Artificibus tractatis) propter Numerorum ac
Proportionum rationem, quibus sese humanis mentibus insinuat,
plurimam in Affectibus excitandis exercet potentiam; tamen si ac-
cesseris humana vox, quæ sententiam insignem numeris Harmoni-
cis expressam, simul accinat ; propter duplicem, quam & Harmonia
& Sententia aliqua præclara gignit, delectationem, Musica multò
est mirabilior, angustior, auribusq; pariter atq; animo acceptabilior.
Dis numerous Ditti, or Rhym^e applyed to de Not^e, de Pi-
losoper equalize to de Melodi it self, for Resembling and
Moving manners and affections. * *Sunt autem in Rythmis*

* Polit. 1. 2. c. 7.

& Melodiis similitudines, maximè penes veras naturas iræ, &
mansuetudinis, ac fortitudinis, & temperantiæ, & contrariorum
his, & aliorum omnium quæ ad mores pertinent. Patet id ex ef-
fectu : Mutamus enim animum talia audientes. And after-
ward hœ maket it a Part^e of Musik : sewing dat Musik is
mad^e as wel by Poesi as by Melodi. † *Quoniam videmus Mu-*
sicam esse per Melodiam, & Rythmos ; horum utrunq; latere. non
debet quæ vim habeat ad Doctrinam : utrum præferenda sit ea
Pars quæ in Melodiis consistit, an ea quæ in Rythmis. And
der^efor^e it is, dat de most^e pouverful Musicians (sue as wer^e
Orpheus and Arion : yea sue as was dat Divin^e Psalmist) wer^e
also Poets. And sue ſould^e our Musicians bæ, if dey wil bæ
complet^e : For hœ dar knowet bod^e, can best fit his Poesi
to his own Musik, and his Musik to his own Poesi. And
mor-over hœ is enabled to judg of sue verses as ar browgt

† ibid. C. 7.

Poesi and Har-
moni, eqall
parts of Musik:
Bod^e profess by
de ancient Mu-
sicians.

Lib. II. Cap. I. of Ditti-Musik.

unto him, and, for a need^e, somwat to alter dem ; dat de words may bee de mor^e consonant to his present vein. To dis effect speaket *Calvisius*: *Et si hodie Melopœiis liberum relinquitur ut Textum Harmoniâ exornandum vel ipsi fingant & formant, vel ab aliis sumant ; tamen necesse est ut convenientem cuilibet Textui Harmoniam condant. Poeta autem veteres sumit materiam, quam tractandam suscepunt, verborum Metro comprehensorum elegancia, ac figurarum sententiarumq; splendore illustraverunt ; & Harmoniam proposito argumento accommodatam addiderunt. In fine Capitis I.*

Observations in
Ditti song.

Concerning
Setters.

* V. Syncope.

De tings to bee observed in a Ditti-song, doe eider concern de Setter, or de Singer. Concerning de Setter, hee must hav^e a special car^e dat de Not^e agree to de natur^e of de Ditti. Plain and slow Musik is fit for grav^e and sad matter : qik Not^es or Triple tim^e, for Mire and rejoicing. A manly, hard, angry, or cruel matter is to bee exprest by hard and harffort ton^es, qik Bindings, and concordig Cadences ; and dat wit de ordinari or unaltered Not^es of de Scal^e : but words of effeminat^e lamentations, sorrowful passions, and complaints, ar fitly exprest by de inordinat^e half-not^es, (suc as ar de smal keys of de Virginals) wie eang^e de direct order of de Scal^e ; flatting de Not^es naturally sharp, and sharpening dem wie ar naturally flat : and doſt^e in longer tim^e ; wit slow Bindings and discordig* Cadences. Also words importing de circumstances of Tim^e and Plac^e, ar to bee fitted wit Not^es agreeable : as doſt^e dat signifi^e ruining, or speedy motions, also de fort syllables of any words, wit fort Not^es ; and de contrari wit de contrari. Lik^ewiſe doſt^e dat signifi^e hig^e and ascending, wit hig^e not^es ; and deſc^e or deſcending, wit low. Wie tings may bee don in Discant, by many Part^s : to wit, in a Point ſucceſſivly iterated : but in Counterpoint (wer^e all de Part^s ſing de ſam^e words of de Ditti togeder) it is enoug dat dey bee don in de *Cantus* or Tun^e, [de moſt^e Melodious and observable Part^e.] *Franchinus* direction is dis : *Studeat inſuper cantilena. Compoſitor, Cantus ſuavitatem Cantilene verbis congruere : ut cum de mortis petitione, aut quavis lamentatione fuerint verba, ſlebiles pro poſſe ſonos pronunciet : cum vero verba indignationem & increpationem dicunt.*

dicunt, asperos decet sonos & duriores emittere : verum ludis & modestie verba medios quodammodo sonos expetunt. But Calvistrus is mor^e punctual. Vegetior erit Harmonia, si absint
† *signa Chromatica : & contra^o pronior ad misericordiam, amorem, preces, &c. si crebro misceantur. Violentior erit ex pedum celeritate, mansuetior ex tarditate. And again, Res profunda, difficultas, silentium, descensus, timor, plangens, suspiria, materia fnebris, amaritudo, &c. Harmoniam in sonis Gravibus consistentem requirunt : in Acutioribus contra, si letitia, risus, ascensus, altitudo, clamor, &c. fuerint exprimenda. In interitu aut silentio, interdum omnes Voces sileat. Cap. 18.*

† Signa Chromatica at d^ost^o dat betoken de inordinat^e Hemiton^s.

Report^s requir^e Reper^s : dat if de Points Ditti be not apprehended at de first ; yet, in de iterating der^eof, it may.

Sue Reper^s shold^e be Empatical, importing som special matter : and wie, in Divin^e uses, may help be^e to excit^e and to expres du^e zel^e and Devotion.

Ligatur^s obscur^e de Ditti : and der^efor^e ar to be avoid- ed as mu^e as may be ; and som part^e of de Ditti rader to be iterated, if it may be conveniently don.

As de Ditti is distinguished wit^e Points, [Period, Colon, Semicolon, and Comma ;] so is de Harmoni, answering unto it, wit^e Pauses, and Cadences.

Directions bot for Ditti and Harmoni.

Sembrief-rests on^e or mo^e answer to a Period, or to a Colon : wie also is of Perfect sens^e. (V.Gram.C.4. § 3. ¶ 1.) Minim- and Croet-rests, to Semicolons, Comma^s, Bread- ings, and Sigs.

So lik^e wis^e, Primari Cadences Perfect, wie cloz^e de Harmoni, answer fitly to Periods ending de Ditti ; or som principal part^e of it : and Secundari, to Colons or Interro- gations. But Improper, and Imperfect Cadences, answer to Points of Imperfect sens^e, [Comma^s, and Semicolons.]

Des^e Directions be^eing observed (wit^e discretion) in de Harmoni, help nor a little to de manifesting and under- standing of de Ditti.

& Concerning de Singers, deir first car^e shold^e be to fit wit^e a decent erect postur^e of de Bodi, witout all ridiculous and uncwonly gesticulations, of Hed, or Hands, or any oder

Observations Concerning Singers.

2

3

† V. Rhet. L. 2.
C. 2.
† Franchinus.
l. 3. c. 35.

Part^e : den ((dat de Ditti (wie is half de grac^e of de Song) may bee known and understood)) to sing as plainly as dey woult^e speak : pronouncing every Syllable and letter (specially de Vowels) distinctly and treatably. And in deir great varieti of † Tōn's, to kēp^e stil an equal * Sound : (except in a Point) dat on^e voic^e droun not an oder. Dus dōw^e dat † expert Musician adviſ^e : *Postremò novis Cantoribus, institutionis admonitionisq; causa, duximus proponendum, ne insolito & inboneſto oris biatu, aut ridiculo fortè cachinnò, voces proferant modulando : rejiciant voces tremebundas, atq; perſtreptentes. Decet autem alterum alteri vocem accommodare, ne alter alterius clamoris excessu confundatur. Insolens quoq; & indecorus capitis maxumve motus Cantorem declarat insanum.*

Cap. I. § 3. Of mixt Musick.

Voic^e and Instruments con-
joined.
* Quint. l. 5.
C. 10. in fine.

† Ezekiel 33.
v. 32.

DE Voic^e, dus fitted wie Ditti (eider in Part^es, or single) is delightful of it self : but Instruments added mak^e de Musick mor^e acceptable. * *Cantum Vocis plurimum juvat sociata Nervorum concordia.* And der^efor^e de Lōrd himself comparet de swēet^e spēe^e of an Eloquent Preaer unto de Musick of Voic^e and Instrument togeder : † And lo^e, (saye hē) dou art unto dem as a very loovly Song, of on^e dat haat a swēet^e Voic^e, and can play wel on an Instrument.

In Ditti-mixt-Musick is alway to bē observed, dat de Instruments dōw^e eider sound Submissly, or by Turns ; dat de Ditti bē not obscured. For dōwg de Singers can sometim^e content demselvs wie de Musick of de Nor^e ; yet de Hearers ar not so wel satisfyed wītout de Ditti, if it bē good.

CAP. II. § I. Of de Divin^e Use of Musick,
in general.

De first general
Use of Musick.

THe first Use of Musick is in Divin^e servic^e and wor-
ship of God : wer^e unto de holy Propet, moved by
de spirit of God, dōw^e often invit^e and exhort
Gods People.

Sometime

Cap. II. § I. Of de Divin^e us^t of Musⁱk.

99

Somtim^e to de single Musⁱk of de Voic^e : as Psal. 95.

Vocal Musⁱk.

1. O com let us sing unto de Lord : let us mak^e a joyfull noiz to de Rok of our Salvation.

2. Let us com befor^e his presenc^e wit^h tanks-giving, and mak^e a joyfull noiz unto him wit^h Psalms. And Psal. 96.

1. O sing unto de Lord a new Song : sing unto de Lord all de Eare.

2. Sing unto de Lord, blef his nam^e : few fore his salvation from day to day. Sue was † his Song, wher^e in hee praised God for his particular deliveranc^e out of de hand of *Saul*, and of all his enimi^s. Sue also seemet to bee de *Eukarist of *Moses* and de people, for deir deliveranc^e from de *Egyptians*. And de † *Epinicium* of *Debora* and *Barak* for de overerow of *Sisera*; (dow^g de benefit wer^e publik^e) becaus, de *Israelit^s* beeing not yet com to de land of deir Rest, deir Musⁱk cold^e not den bee so complet^e.

† 2 Sam. 22.

* Exod. 15.

† Iudges 5.

And somtim^e de Propet incitet to de (a) mixt Musⁱk of Voic^e and (b) Instruments conjoined : wen as any special occasion dow^e requir^e sue solemniti : as Psal. 33. wer^e de Propet exhortet de righteous to prais God for his goodnes, for his tru^e, for his justic^e and mercy, and for his pouer in creating and governing de world.

(a)

Mixt Musⁱk.

(b)

2. Prais de Lord wit^h Harp : sing unto him wit^h de Psalteri, and instrument of ten strings.

3. Sing unto him a new Song : play skilfully wit^h a loud noiz. And Psal. 98. wie is a singular Propeci of de Kingdom of Krist^e, (U. 1.) de Saviour (U. 2. & 3.) and Judg (U. 9.) of all de world: wer^e in de Kingly Propet exhortet all people [bo^e Ju^s and Gentil^s] to prais de Lord, bo^e wit^h voic^e and instruments, U. 1, 4, 5, and 6. Sue seemet to bee dat most excellent * *Epithalamium* of Krist^e and his Eyre, conteining a glorious *Encomion* bo^e of de Brid^egroom^e and of de Brid^e.

* Psal. 45.

But de most^e solemn Musⁱk, and ful Harmoni of Voices and loud Instruments in Consort, is most^e fit for de most^e solemn Congregations, at solemn Tim^s, & in solemn Places; wen, upon som extraordinari occasion, de Eyre is assembled to prais and pray God for his goodnes: as Psal. 81. di-

Most^e solemn Musⁱk.

rected to de chief Musician upon *Gittith* : in wie de Propet exhorted de people to dis solemn servic^e, for deir mighty Deliveranc^e out of *Aegypt*.

1. Sing aloud unto God our strenge, mak^e a joiful noiz unto de God of *Jacob*.

2. Tak^e a Psalm and bring keder de Timbrel, de pleasant Harp wit de Psalteri.

3. Blow up de Trumpet in de nu^e Moon^e, in de tim^e appointed, on de solemn feast days.

And lik^e wis^e at de 3 solemn Removings of de Ark of God : first by *David*, from de hous of *Abinadab* in *Kiriath-jearim* to *Obed Edom*s hous : and den again, by him, from de hous of *Obed Edom* to de Tabernacle in de Citti of *David* : and lastly, by *Solomon*, from de Tabernacle in *Sion* to de Oracle of de nu^e-built Temple in *Jerusalem*.

De solemn Musick at de 3 Removals of de Ark.

I.

De solemniti of de first Removal is described 1 *Kron.* 13. 6. And *David* went up, and all *Israel* to *Baalaz*, [i. to *Kiriath-jearim*] to bring up denc^e de Ark of God de Lord, dat dwellet between^e de *Cherubims*, wos^e nam^e is called on in it. 7. And dey carryed de Ark of God, in a nu^e Cart, out of de hous of *Abinadab*. 8. And *David* and all *Israel* played befor^e God wit all deir migt, and wit Singing, and wit Harps, and wit Psalteri^s, and wit Timbrels, and wit Cymbals, and wit Trumpets.

II.

Of de second Removal, 1 *Kron.* 15. V. 25. So *David* and de Elders of *Israel*, and de Captaines over thousands, went to bring up de Ark of de Covenant of de Lord, out of de hous of *Obed Edom* wit joy. 27. And *David* was clooded wit a rob^e of fin^e linnen, and all de *Levites* dat bar^e de Ark, and de Singers, and *Kenaniab* de Master of de Song wit de Singers : *David* also had upon him an Epod of linnen. 28. Den all *Israel* browgt up de Ark of de Covenant of de Lord wit fouting, and wit sound of de Cornet, and wit Trumpets, and wit Cymbals, mak^eing a noiz wit Psalteri^s, and Harps.

III.

And de solemniti of de tird Removal, 2 *Kron.* C. 5. V. 2. *Solomon* assembled de Elders of *Israel* and all de Heds of

of de Trib^s, de chief of de Fathers of de children of *Israel* unto *Jerusalem*, to bring up de Ark of de Covenant of de Lord, out of de Citti of *David*, w^{ie} is *Zion*.

7. And de Priests browgt in de Ark into his plac^e, [into de Oracle of de hous, into de most^e holy plac^e, even under de wings of de Cerubims.]

12. Also de Levit^s w^{ie} wer^e de Singers, [all of dem of *Asap*, of *Heman*, of *Jedurun*] w^{ie} deir sons and deir brethren, beeing arrayed in wit^e linnen, having Cymbals, and Psalteri^s, and Harps, stood at de East end of de Altar, and w^{ie} dem an hundred and twenty Priests, sounding w^{ie} Trumpets.

W^{ie} solemn zelous servic^e hou acceptable it was to Almighty God, was der^e upon miraculously signified, in de plac^e wer^e it was performed.

V. 13. It cam^e to pas as de Trumpeters and Singers wer^e as on^e, to mak^e on^e sound to be heard in praising and tanking de Lord; and wen dey lift up deir voic^e, w^{ie} de Trumpets, and Cymbals, and Instruments of Musik, and praised de LORD, saying (c) FOR HEE IS GOOD, FOR HIS MERCY ENDURETH FOR EVER; dat den de hous was filled w^{ie} a Cloud, [even de hous of de Lord.]

(c)

14. So dat de Priests cold^e not stand to minister, by reason of de Cloud: for de Glori of de Lord had filled de hous of God.

Sue a solemn Synodi was appointed by good *Ezekiah*, 2 *Kron. c. 29.* at his renuing of de Covenant, and restoring of Religion.

De first solemn Musik of *Ezekiah*.

V. 25. And he set de Levits in de hous of de Lord w^{ie} Cymbals, and w^{ie} Psalteri^s, and w^{ie} Harps, according to de commandement of *David*, and of *God* de Kings Sæer, and *Nat^{em}* de Propet: for so was de commandement of de Lord by his Propets. 26. And de Levits stood w^{ie} de Instruments of *David*, and de Priests w^{ie} de Trumpets. V. 27. And *Hexekiah* commanded to offer de burnt-offering upon de Altar: and wen de burnt-offering began; de Song of de Lord began also, w^{ie} de Trumpets, and w^{ie} de Instruments

Cap. II. § I. Of de Divin^e use of Musick.

of David, [King of Israel.] 28. And all de Congregation worshipped, and de Singers sang, and de Trumpeters sounded. And all dis continued, untill de burnt-offering was finished.

De second.

* 2 Kr 30 21.

And lik^e wis^e at de Passover, wie h^ee proclaimed not long after : for den de * Levit^s and de Pricsts praised de Lord day by day, singing wit^h loud Instruments unto de Lord.

De lik^e by Zerubbabel.

And after de Captiviti de lik^e solemniti was appointed by Zerubbabel and Ieshua. Ezra 3. at de nu^t-building of de Temple. U. 10. And wen de builders layd de foundation of de Temple of de Lord ; dey set de Priests in deir apparel wit^h Trumpets, and de Levit^s de sons of Asap wit^h Cymbals, to prais de Lord, after de ordinanc^e of David [King of Israel.] U. 11. And dey sung togeder by co^ors^t in praising and giving tanks unto de LORD : BECAUS HEE IS GOOD, FOR HIS MERCY ENDURETH FOR EVER.

And by Nehemiah.

And again, by Nehemia, C. 12. U. 27. &c.

ANNO T. to Cap. 2, § I.

† Tremel. in locum.

* 1 Kron. 15. 17
† C. 9, 16. C. 25, 1
by wie nam^e de
Propet direct-
et his Psalms
unto him: as 39.
and 62.

* 1 Kron. 6. v. 16.
39. 33. & 44.

† 1 Kron. 25. 6.

* 1 Kron. 25. 7.

De number of
dem wit^h deir
brethren dat
wer^t instructed
in de songs of de
Lord [all dat
wer^t cunning] was 288. † 1 Kron. 15. 22. And Kenaniah [chief of de Levit^s] instructed about
de Song ; becaus he was skilful.

(a) H Enc^e de musical Propet entitles his 7th Psalm Shiggion [Ode mixta, a Consort-song] † *que omnibus rationibus Musica decantabatur simul. Tullius Græca voce dixit Synodiam.*

De chief Autors of dis sacred Symponi^e, in de days of David, wer^e tree : [* Asap, Heman, and Etan, or † Iedutun] * lineally descended from de tree sons of Levi^t [Gersom, Kohat, and Merari] wie bæing expert in all de Points and Mysteries of deir Art, wer^e called *Magistri symponie*, [de chief Singers:] unto wom^e de Poetical Propet directed his Psalms; (dat dey fould^e fit deir heavenly Musick to his heavenly Meeters) bæing chosen befor^e by de Levit^s out of all deir Trib^e, for de sam^e purpos^e, at de appointment of de King : dey had also d^e extraordinary prerogativ^e, dat dey wer^e Propets, and, *Elizem*-lik^e, did propeci^e upon deir Instruments : and mor^eover dey had, for Assistants, deir 24 sons, † wie wer^e under deir faders, for Song and for Instruments. So dat qestionles deir Musick was den most exquisit^e : composed and ordered wie all de Eleganci^s and Graces of Melodi and Harmoni, dat eider Art, or Natur^e, or practic^e, or honour, or Musick-entusiasm, cold^e suggest. And lest defect in de Singers fould^e obscur^e de perfection of de Setters ; * many of deir brethren were diligently instructed in de practic^e of Singing : in wie offic^e † Kenaniah was specially imploied. By wie means all confusion in de multitud^e of voices and Instruments,

Instruments, tedious discordances, breaking of Tim^e, ill governing of de Voic^e, rud^e gestur^e, or any oder *Indecorum* was avoided.

(b) De V^s of Instruments in de seivic^e of God, de Proper most^e expressly requir^e Psalm. 150 : wer^e ar mentioned as wel^e * *Eniata* or *Neginot*, as *Empneusa* or *Nebilot* : wie a sort's wer^e severally taught and ordered by severall Masters, and Professors : as appears by de In-
scriptions of divers Psalms : nam^{ly} Ps 4 To de chief Musician on *Neginot*, [*Magistro syponia fidum*:] and i s. 5. To de chief Musician upon *Nebilot* [*Magistro Symponia ad t puerumica*.] But becaus *Eniata* ar often out of tun^e ; (wie semtim^e happenes in de mids of de Musick, wen it is neider gud to continu^e, nor to correct de fault) der^e for^e, to avoid all offenc^e, (wer^e de least jald^e not bæ givn) in our Cyre-solemniti's on^{ly} de Wind^e-instruments (wof^e Net's ar constant) bæ in us^e.

* Vid. C. I. §. 1.

† or *Empneusa*.

De^s 2 sort's for mor^e deligtful varieti wer^e mad^e of divers Pixees :
* on^e higer, [*acuta symponie*] wie dey called *Alamot* ; de oder of an Eigtlower, [*gravis symponie*] wie dey called *Sbeminis*.

* 1 Kro. 15. 20, 21.

And for furd^er varieti in mixt Musick, somtim's de Instruments did go^e befor^e de voic^e, and den de song was called † *Psalmus-canticum* : (as Psalm. 68. 76. and 92. wie was for de *Sabbat*) somtim^e de Voic^e did go^e befor^e de Instruments, and den de song was called *Canticum-psalmus* : (as Psalm. 83. 88. and 108. Dis is observed by Tremellius upon de 48 Psalm. *Canticum-psalmum incipiebat vox Cantorum modulari ; & praeconiem sequebantur instrumenta : ac psalmum-canticum incipiebant Psalle ; sequebatur vox.*

† For *Psalmus* comes of *Psallo* wie signifyet to tone or strik^e : as *χορδης* ; *ψαλλον* or *simpliciter* *ψαλλον* to play on a string-instrument.

(c) De^s words ar found in de beginnings of 4 Psalms [106, 107, 118, and 136.] In de 2 last dey mak^e a paterical *Epistrophe* ; bæing iterated 4 tim^es in de on^e, and in de oder 26 tim^es : [even at de end of every vers.] De us^e dat is heer^e mad^e of de words of de Psalmist, in de tim^e of *Solomon*, is to bæ mad^e of all de Psalms, in all tim^es, as severall occasions fall requir^e ; and der for^e * *Ezekiah* also, in his solemn servic^e, commanded de Levit^es to sing prais^e unto de Lord in de words of *David*. For de wol^e Bok^e of Psalms is observed by de learned, to bæ, bot^e for *Matter* and *Form*, incomparable.

* 2 Kr. 29. 30.

For de *Matter*, wat is it but a swet^e Epitome of all de Scriptur^e ; of wie St. *Basil*, and from him St. *Augustin^e*, in a larg^e commendation of dis Bok^e, hat de^s words : † *In scriptura quidem sunt alia quae Propheta tradunt ; alia quae Historicizalia item quae Lex ; alia quae in Proverbis, monitorum formi : Psalmorum verò liber quaecunq ; utilia sunt, ex omnibus comprehendit ; futura praedicat ; veterum historias commemorat ; legem fert viventibus ; gerendorum statuit modum ; deniq ; publicum bonorum documentorum est promptuarium quoddam, ea quae singulis conscrunt, pro studio ipsorum exhibens.* &c. Der^e hav^e you many special expressions of Gods mercy towards man ; as in de work of Creation, Redemption, Preservation and Glorification : his Providenc^e, Promises, Comforts, Deliverances, Humiliations, Exaltations, &c. And lik^ewis^e of mans duty unto God : as Prayers, Praises, Thank-givings, Repentanc^e, Confession,

† *Basil. in Praefat. ad Psal.*

G. W.

*In the Tropæis.
 †i. the heavenly
 Muse: of inspiration
 calum.

fession, Obedience, Complaints, Lamentations, Rejoicings : Meditations on Christ's Incarnation, Passion, Resurrection, Ascension, his Sitting on the right hand of God, and his coming again to judge the world. Also of mutual Exhortations, Dehortations, Consolations, Instructions, Reprehensions, &c : Wie you shall find observed by our divine Poet in the Arguments of the Psalms. Wost Translation, for diverse respects, (whereof you have a touch in his Preface) I cannot but honour and admire.

And for the Form, take the testimony of that sweet Bard *Dubartas* : Who, in a Direct Prophecy of *Irania*, speaks thus.

Never else were did plenteous Eloquence
 In every part, with sue magnificence,
 Set forth his Beauties, in sue sundry Fashions
 Of Robes and Jewels, suiting sundry Passions;
 As in thy Songs : Now, like a Queen for Cost
 In sparkling Tissues, rarely-ric emboss
 With Precious Stones : Neat, City-like, anon,
 Fine Cloth, or Silk, or Camlet puts see on :
 Anon, more like some handsome Shepherdess,
 In coarser Cloth she doth her cleanly dress :
 What e'er she wear, Wool, Silk, or Gold, or Gems,
 Or Court, or Fine ; still like her self she seems :
 [Fair, Modest, Fearful, sitting trim and plac'd,
 Illustring all even with a Heav'n-like Grace,]
 Like proud loud *Tigris*, ever swiftly rould,
 Now, & row the Plains thou pour'st a Flood of gold :
 Now, like thy *Jordan*, or *Meander*-like,
 Round-winding nimbly with a many Creek,
 Thou run'st to meet thy self's pure streams behind thee,
 Mazing the Meads where thou do'st turn and wind thee.
 Anon, like *Cedron* & row a straiter Oil,
 Thou strainest out a little Brook or Rill ;
 But yet so sweet, that it shall ever be
 D'immortal *Nectar* to Posterity.

And anon (for the excellency as well of Matter as of Form) the heavenly Muse thus prophesies the eterniti of this sacred Book :

Thou shalt survive & row-out all Generations :
 And, plyant, learn the language of all Nations :
 Now get but aine Airs & row, Air and Sea shall sound :
 In high-buik Temples shall thy songs resound :
 By sacred vers shall clowd Gods cloudy face,
 And in thy steps the noblest wits shall trace.

C A P. II. § II.

Of de Continuanc^e of Eyrē-Musik.

DIs solemn Musik so pleasing unto God, hat ever sinc^e (wen de tim^s permitted) in one degre^e or oder, b^en observed in his Eyrē. Befor^e de *Israelit^s* & de *Kristi-ans* had Rest, [dey from deir warz and wandrings, and des^e from deir poverti and persecution;] deir Musik cold^e not b^e so complet^e, as afterward, in tim^s of peac^e and prosperiti. Wat Musik was used in de Apostles days, (weider vocal on^ly, or instrumentall also wit it) is not apparent: aldow^e de Apostles exhortation seemet to requir^e as wel de Melodi of Instruments, as de concent of voices: † *B^e ye filled wit de spirit: speaking to your selus in Psalms, and Hymns, and spiri- tual Songs; Singing and (a) making Melodi in your harts to de Lord.* And de holy gost, alluding to dis mixt Musik of de Eyrē militant, doe^s dus expres de heavenly Harmoni of de Eyrē triumphant: * *I beard de voic^e of Harpers, harping wit deir Harps. And dey sang as it wer^e a nu^e Song befor^e de tron^e &c.*

† *Eps. 5. 18, 19.*

(a)

* *Revel. 14. 2, 3.*

But housoever dis ordinanc^e of God mig^t for a tim^e b^en interrupted; yet so soon^e as de Eyrē obtained rest, and, der^y, means and opportuniti; dey straigtway renewed dis religious duty, and rejoyced der^{wit} to prais de Lord, in deir great Congregations.

† *Isidor^e Arebishop of Hispalis, speaket generally: dat of de ancient custom of Singers in de old^e Eyrē of de Ju^s, de Primitiv^e Eyrē took^e example to nurris Singers: by wof^e Songs de minds of de hearers mig^t be stirred up to de loov of God. &c. *Psalms cantabant filii Asaph continuis diebus, candidis induti stolis, ad vocem unius respondente (b) Choro. Ex hoc vetere more, Ecclesia sumpsit exemplum nutriendi Psalmi- stas: quorum cantibus ad affectum Dei mentes audientium exci- tentur.**

† *De officiis ec- clesiasticis l. 2. c. 12.*

(b)

St* *Hierom* in an Epistle wie he^e wrot^e, for oders, from *Hierusalem* to *Rom^e*, fewet dat der^e wer^e divers Nations abiding der^e, wie had every ou^e of dem deir severall Qir^s.

* *Epist. Paula & Eusebii, ad Marcellam.*

Hic vox quidem dissona, sed una religio : tot Psallentium chori, quot gentium diversitates.

Athanasius, [dat good orthodox Bishop of Alexandria] in his Treatise of de interpretation of de Psalms, saye : *Prophetæ Psalmos, ut modulis carerentur, instituit, & cum hujusmodi harmonia recitari voluit. &c.* And a little after, *Modulatim recitare Psalmos. &c.* To sing Psalms artificially, is not to make a few of cunning Musik; but an argument dat de cogitations of our minds do aptly agree wth our Musik: and dat Reading wth observe de law of Feet & Numbers, is a sign^e of a sober and quiet affection of de mind^e. For to praise God upon de wel-tuned Cymbals, upon de Harp, and Psalteri of ten strings, is a note and signification dat der^e is sue a concert betw^{en} de part^s of de body, as der^e is among de strings.

* *Eccles. .bist.*
l. 2. o. 16.

* *Eusebius* saye out of *Philo*, dat de Cyrees of *Ægypt* did make Songs and Hymns, wth most exact qualiti^s and mesur^s of verses, wth dey sang in de honour and praise of God.

(c)
Hymns.

De chiefest Songs sung in de Service of G O D, wer^e (c) Hymns: wth *Moses* and *David* in de old^e Cyre of de Ju^s first made and sung: and in de Primitive Cyre of *Kristians*, *S^t Hilari* and *S^t Ambros^e* did excel in dat kind^e: as † *S^t Isidor^e* witnesset: *Hilarius Gallus Episcopus, Eloquentia conspicuus, Hymnorum carmine floruit. Post quem Ambrosius copiosius in hujusmodi carmine claruit: & inde Hymni Ambrosiani vocantur.* And der^e wth oder spiritual Songs wer^e sung in de Cyre, somtim^e by way of (d) *Responsoriz*, and somtim^e by (e) *Antiphonæ*s.

† L. I. C. 6.

(d)
(e)

Responsoriz.
* *Isidor. l. 1. c. 8.*

De use of *Responsoriz* is most^e ancient: as being found in *Italy* long before de Hymns of *S^t Ambros^e*. * *Responsoria ab Italia longo antè tempore sunt reperta: & vocata hoc nomine, quòd, Uno canente, Chorus consonando Respondeat: interdum duo vel tres cantant communiter, Choro in plurimis respondente. Yea Isidorus, in de plac^e above-cited, maket it more ancient: testifying it to have been derived unto *Kristians* from de old^e Cyre: de wth (as de † Ecclesiastical Historian writ^e-et) was afterward confirmed to *Ignatius* by a Vision of Angels,*

† *Socrates lib. 6.*
c. 8.

Angels, praising de holy Trinitie, by Responsori Hymns. *Ignatius Antiochie tertius ab Apostolo Petro Episcopus, unà cum Apostolis aliquando versatus, visionem Angelorum per Responsorios Hymnos sanctam Triadem laudantium vidit: & modum visionis Antiochene Ecclesie tradidit: unde & ad omnes Ecclesias ista Traditio promanavit.*

And concerning *Antiphonas*, de Antiquiti of dem also in Gods Cyre appæret, by *Theodoret*, *Sozomen*, *Isidor^e*, and *Basil de Great*.

**Theodoret* fæwæt dat in de Cyre of *Antioch*, (wer^e de Disciples wer^e first called † *Kristians*) doſt devout Bishops, [*Flavianus* and *Diodorus*] ordeined, dat de *Psalms* of *David* ſould^e bæ sung in Coorſe by a Qir^e of Singing-men, divided into two part's. De wiæ order onc^e begun at *Antioch*, was denc^e derived farder and farder, even unto de utmoſt part's of de world. *Flavianus & Diodorus cum populo versabantur: dieq; ac noctu instigabant omnes ad pietatis fervorem. Hi primi, in duas partes divisos cœtibus, Psalmos accinentium instituerunt alternis Davidicam Melodiam decantare: quod Antiochie fieri cœptum, pervagatum usquequaq; est: & ad fines orbis terrarum pervenit.*

† *Sozomen* lik^e wiſe relatez, dat de Clergi and People of *Antioch*, dividing demſelvs into two part's, did (according to deir accustomed manner) prais God wiæ Hymns and Songs.

And **Isidorus* affirmet, dat de Græk's accordingly did first compos^e deſc^e *Antiphons*: [two Qir's singing by Coorſe, lik^e de † two Serapims answering onc^e an oder in deir *Alleluia*.] and afterward de Latin's, among w^{om}^e *S^t Ambrose* was de first. *Antiphonas Græci primùm composuere, duobus choris alternatim concinentibus, quasi 2 Seraphim. Apud Latinos autem primus beatiſſimus Ambrosius Antiphonas constituit. De sam^e Custom (saye * *Sozomen*) did *Krysoſtom* ordein in de Cyre of *Constantinople*.*

S^t Basil mentionet de uſe of (f) bod^e, not on^{ly} in his own, but generally in all de Eastern Cyrees. † *De nocte populus conſurgens, antehicano tempore, domum Precationis petit: inq; labor:, & tribulatione, ac lacrymis indefinentibus, ſiſt^a ad Deum*

Antiphonas.

Theodoretus.

* *Eccleſe biſt.*

lib. 2. c. 24.

† *Act. 11. 16.*

Sozomenus.

† *L. 3. c. 29.*

Isidorus.

* *L. 1. c. 7.*

† *Eſai. 6. 3.*

* *L. 8. c. 8.*

Basiliius Magnus.

† *Epist. 63. ad Nicœſarios.*

* Responsori,

† Antiphona.

Confessione, tandem ab Oratione surgentes, ad Psalmodiam instituantur. Et nunc quidem* in duas partes divisi, alternis succincentes psallunt: deinde† uni ex ipsis hoc numeris datur, ut quod canendum est prior ordiatur; reliqui succinunt. &c. But neverdeles it seeme der' wanted not den som contentious Cavillers against des' holy Exercises: to wōm', hæ makee dis sober Answer: *Horum gratiâ si nos fugitis; fugietis simul & Ægyptios; fugietis Lybiam utranq; , Thebæos, Palestinos, Arabes, Phœnicas, Syros, & qui ad Euphraten habitant. &c.*

Sinc' des' Tim's dis sacred Musik hæ ever been used by de godly in de hous of God, for his Divin' Servic' and wor-ship, unto dis day. And if at any tim' it hav' been abused, it is a pōr' Reason, dat der' for' it shōld' not bæ restored to its ancient rigt use again.

ANNOTATIONS to C. 2. §. 2.

(a) **M**aking Melodi. De word in de Original is ψάλλω. *i. [citharam pulsantes, fidibus canentes:]* of ψάλλω, wīe, somtim' alon', and somtim' wīe chordas, signifyet to play on a string-instrument: as Plutarch .n Pericl. πρὸς τὸν υἱὸν ἐπιτερω; ἐν τῇ πότει ψήλασται. And Arist. Probl. sect. 19. quæst. 40. Sub postremam cantilenam Psallunt: & ibid. quæst. 43. Si quis, cum Neten pulsaverit, &c. Of dis word is derived ψαλμός, [fidium canitum, vel carmen fidibus cantatum:] also ψάλλω & ψαλτρία, qui & quæ fidibus scit: and ψαλτήριον Psalterium, quod psallitur. Athenæus l. 14.

* Qui suaviter
in Compositione
fides tetigit.

(b) Chorus est propriè multitudo Canentium. Isid. l. 1. c. 3.

(c) Carmina quæcumq; in laudem Deidicantur, Hymni vocantur. Isid. l. 1. c. 6.

(d) (e) Inter Responsorias & Antiphonas hoc differt; quòd in Responsoriis unus versum dicit: in Antiphonis autem versibus alternant Chori. Isidorus, Originum lib. 6 c. 19.

(f) Des' Responsori's and Antipona's, dōe by demselvs severally make a Solemn Harmoni: but Boe' used alternatim in de sam' Hymn, or oder Spiritual Song, ar mor' Solemn; and fit for de most' Solemn Servic', upon de most' Solemn Festivals, or oder eztraordinari Solemn Occasions.

CAP. 2. § 3. Of Objections against Solemn Eyré-Musik.

DIs holy Ordinanc' of God, instituted for his divin' servic' and worship, having de sam' foundation wīe oder points of Kristian Religion, [de Evidenc' of Gods Word,

Word, and de Practic^e of his Cyre,] I fould^e marveil dat any reasonable man wold^e disallow; wer^e it not dat a setled prejudic^e, (dowg against a clær^e tru^e) grounded on^{ly} upon probable *Objections*, is yet hardly removed. For I am out of doubt, it is not obstinat^e malic^e, but zelous ignoranc^e, dat dō^e oppos^e it.

It is objected, dat exquisit^e Musik dō^e not furder but hinder de Servic^e of God; wil^e de people listening to de pleasantnes of de Not^e, regard not de matter of de *Duti*: and so go^e away no wit edified by de Psalm dat is so tuned. † St. *Augustin^e* was of an oder mind^e: wer^e speaking of his Baptizing at *Millain*, hē saie to God, *O how I wept at dy Hymns and Songs, bæing vehemently moved wit de voices of dy swēt^e-sounding Cyre. Dō^e Voices did perc^e min^e ear^s, and dy tru^e distilled into min^e heart: and der^e-by was inflamed in mē a loov of Pieti: de tears trickled down, and wit dem I was in a happy cast.

bant auribus meis, & cliquabatur veritas tua in cor meum: & ex ei assuabat in me affectus pietatis, & currebant lachrymæ, & bene mihi erat cum eis-

† In an oder plac^e indæd^e, (aldowg hē acknowledg dat our mind^s ar mor^e religiously & mor^e fervently moved wit holy words wen dey ar sung wit swēt^e & artificial Voices, dan wen dey ar not so sung) finding himself soomtim^e

*dum ipsis sanctis dictis religiosius & ardentius sentio moveri animos nostros in flammam pietatis, cum ita (i suavi & artificiosa voce: ut supra) cantantur; quam si non ita cantarentur; & omnes affectus spiritus nostri, pro suavi diversitate, habere proprios modos in voce atq; cantu, quorum nescio qua occulta familiaritate excitentur. Sed delectatio carnis meæ sæpē me fallit &c. Aliquando hanc fallaciam immoderatiū carens, erro nimis severitate, ut melos omne cantilenarum suaviū, quibus Davidicum Psalterium frequentatur, ab auribus meis removeri velim, atq; ipsius ecclesiæ. (& quæ sequuntur de more Alexandrino) Veruntamen cum reminiscor lachrymas meas, quas fudi ad cantus Ecclesiæ tuæ, in primordiis recuperatæ fidei meæ; & nunc ipse commoveor, non cantu sed rebus quæ cantantur. Cum liquida voce & convenientissima modulatione cantantur; magnam insititibus utilitatem rursus agnosco: magisq; adducor Cantandi consuetudinem approbare in Ecclesiā: ut per oblectamenta aurium infirmior animus in affectum pietatis assurgat. Our Cyre der^efor^e knowing de us^e of bod^e, dō^e in deir du^e tins^e us^e de m^e boad^e. De daily portions of de Psalms ar sung after de plain manner of *Alexandria*; and de single selected Hymns, Psalms, and Songs, after de mor^e exquisit^e manner of *Millain*.*

Object. 1.

Respons.

† Confess. 9. c. 8.

* *Quantum fle-
vi in hymnis &
canticis tuis,
suavē sonantis
Ecclesiæ tuæ vo-
cibus commotus
acriter? Voces
illæ influc-*

† Confess. 1. 10.

c. 33. *Aliquan-
do plus mihi vi-
deor honoris
Sonis tribuere
quam decet,*

too muē deligted wit de swæte diversiti of de Musik, hæ fallē into a disput wīe himself : and at first hæ sēmet to affect de manner of *Alexandria* : wēre de Psalms wēre tuned wīe so litle altering of de Voicē, dat dey sēmed rader to bæ red dan sung : but recollecting himself, hæ confesse as beforē : But wen I remember de tears wīe I poured foore at de Songs of dy Cyre, I am now also moved wīe dem : and am morē induced to approvē de custom of Singing in de Cyre ; dat by de deligt of de ears, de weaker spirit may bæ raised up to de loov of pieti.

* In Prefat. ad
Psalms.

To dis purposē, but morē resolutēly, speake * St. Basil : *Delectabiles cantionum modulus documentis suis permiscuit spiritus sanctus ; ut dum suavitate & gratiā mulcetur auditus, utilitatem illam percipiamus clam, quæ ex sermonibus istis enascitur.*

Yea and St. *Augustine* likēwīse in his Prolog unto de Psalms, consenting wīe St. Basil (as his Interpreter) doe likēwīse absolutēly determin : *Spiritus sanctus delectabilibus modulis cantilene, vim suæ doctrine permiscuit ; ut dum suavitate carminis mulcetur auditus, divini sermonis utilitas pariter inseratur.*

Object. 2.
† John 4. 24.
Resp.

* C. 5. 23.

Yea, but de truē worship of God doe not consist in dese outward Graces and ornaments : † *God is a Spirit : and dey dat worship him must worship him in spirit and in truē* : Truē : & derforē dey dat worshipped God wīe dis outward servicē, and not wīe de Spirit, deir servicē was not accpeted of him : as himself professes by de Propet * *Amos*, *Takē thou away from mee de noiz of dy songs, for I will not bear de melodi of dy viols.* But fall wēe say, or can wēe tink, dat dose holy men of God [*David, Solomon, Ezekiah, Nehemiah*, and deir devout companiēs] wīe wēre mostē exquisit in deir Musik, did not worship God in Spirit ? *Absit.* Yea rader, becaus dey worshipped in Spirit, derforē dey added dis outward servicē : becaus *David's* hart was reddy, derforē his tung and his instruments wēre reddy also, to prais de Lord. † *O God my hart is reddy, my hart is reddy : it followes, I will sing and giv prais wīe de best member dat I havē. Awakē Psalteri and Harp : If my self will awakē right erly.*

† Psal. 108.

Wel :

Wel: bæ it so, dat dey wie serv God wit dis outward worſhip, may neverdeles worſhip him in Spirit: de Apoſtle, wer^e hæ ſpeaket againſt de ſervic^e of God in an unknown tung, not on^ly requir^es de Spirit, but wil hav^e de Underſtanding to go^e wit it. * *I will ſing* (ſayt he) *wit de Spirit, and I wil ſing wit de Underſtanding alſo.* Nou our own mo^der tung ſung in dis exquiſit^e Muſik, of Diſcant and Inſtruments, is unto us an unknown tung: wæ dō^e not underſtand it. If you dō^e not; conſider wer^e de fault is. De Princes, de Levit^es, and de People of God in deir great aſſembl^es, amid de ful Symponi, and loud noiz of many Inſtruments, did ſing wit underſtanding: els wold^e not deir Servic^e hav^e bēen ſo acceptable to de Lord, as it was. And if dis cold^e not bæ; in vain did de Autor of dis heavenly harmoni requir^e de people to ſing wit underſtanding: wer^e hæ ſayt, † *God is de King of all de eart: ſing yee praiſes wit underſtanding.* De fault den muſt bæ in your ſelvs. For all doſ *Answers* in de *Decalog* and *Litani*, wit oders, (lik^e dat moſt^e ſolemn * *Hymnidion* wie dræw doun de glorious preſenc^e of God) ar known and familiar: and ſo ar de ordinary Antems, as *Te Deum*, *Magnificat*, &c. And for de reſt, ſomtim^e on^ly part ſing^et ſingle, wie is eaſily underſtood: and wen de Qir^e ſing^et, you hav^e de help of ſom ſpecial treatable voic^e, (wer^e unto you may attend) and of de Reper^es, wie at de ſecond or tird tim^e, mak^e dat plain, wie at de firſt was not obſerved. And if deſ^e helps dō^e not ſuffic^e for de underſtanding of dem; dey dat can read may know them by bōok^e, and dey dat cannot, may learn dem by hart: and ſo go^e along wit de Qir^e dat ſing^et dem. And in deēd^e, witout ſue help^e, neider can our plain Mæter^e-pſalms bæ underſtood, wen dey ar ſung in de Cyre: de multitud^e of voices ſo confounding de wōrds, dat a god ear liſtning attentiv^ely can ſeldom apprehend dem.

I, but dow^eg de Congregation, by dis means, may underſtand wat is ſung, and ſo go^e along in hart wit de Qir^e; yet can dey not join wit dem in deir exquiſit Muſik. No mor^e can de wol^e Congregation join wit de Singers of dis plainſong. For ſom dat hav^e god mind^es, hav^e not god voices, and

Obj^ect. 3.

* 1 Cor. 14. 15.

Reſp.

* Pſal. 47.

* V. 51.

Obj^ect. 4.

Reſp.

and ſom dat hav^e voices, cannot read : ſom dat can read, cannot ſing, and ſom can neider read nor ſing. All wie ar de greateſt part of moſt^e Congregations. And wy ſould^e it bæ mor^e requir^t, dat all de aſſembly ſould^e joyn wi^t de Qir^e in de artificial ſinging of deir Hymns and Antems ; dan wi^e de Priest in plain reading or ſaying of de Leſſons, Prayers, and oder part^s of de *Liturgi* ; or de prayer of de Preaer befor^e and after de Sermon ? Or wy ſould^e not wæ ænk dat de Pſalms and Hymns and ſpirituall Songs, ſung by a Kriſtian Qir^e (de devout harts of de people concurring) bæ nou as acceptable to de Lord, as wen dey wer^e ſung by de Priests and Levits, wi^t de harty devotion of deir Congregation ? For it cannot bæ dat de common people (dowe dey wer^e to join wi^t de Priests and Levits in ſpirit, and underſtanding of de matter) cöld^e join wi^t dem in de artificial tuning of deir Songs : except it wer^e only of ſom fort Verſicles, wie mig^t eaſily bæ learned by hart : as that iterated Epiſtrophe *Pſ. 136.* (ſung wi^t miraculous effect 2 *Kr. 5. 13.*) and dat Reſpons of de Propetes *Miriam* and hir company, unto de ſong of *Mofes* and de eildren of *Israel. Exod. 15. 21.*

But if you wil need^s partak^e wi^t de Muſical Qir^e, in de Ton^s alſo of deir harmonious Melodi^s ; den learn to Sing :
** Vid. c. 3. § 2.* wie is an ingenuous Qaliti, fit, in ** divers reſpects*, for all ſue as ar capable of it.

Wer^efor^e (de premiſſes conſidered) dey wie wil hav^e, for deir own ſolac^e, de moſt curious Muſik bo^e of voic, and instruments ; and wil allow for de ſervic^e of God, on^ly a litle pør^e plain-ſong, and dat oft^tim^s corrupted and diſgraced wi^t harſ diſcords, untun^able voices, and oder lik^e Muſik-ſolœciſms, (wie cannot but bæ tedious and offenſiv^e, even to de meanest and ſimpleſt of de multitud^e) ar lik^e (mee æinks) doſ^e irreligious Sacrificers, dat offered to God de † halt and æ blind^e ; and kept æ faireſt and æ fatteſt of æ cattail for æmeſelvs.

† *Deut. 15. 21.*

Object. 5.
Reſp.

But you wil ſay æis artificial Muſik, ſo mu^e commend- ed, cannot bæ had in all Cyrees. Tru^e : and æer^efor^e as in ſom tim^s, every wer^e ; ſo at all tim^s, ſom wer^e, men muſt bæ content wi^t plain-ſong, eider in Part^s, or (wie is mor^e defectiv^e,)

defectiv^e) all in on^e tun^e : and yet, no doubt, if ^{ae} sing wis
^{ae} spirit, and wit ^{ae} understanding, h^{ae} ^{ae}at accepted of ^{ae}
poor^e widdow^s mir^e, wil accept of ^{ae}ir god endeavours,
according to ^{ae}at ^{ae}ey hav^e, and not according to ^{ae}at ^{ae}ey
hav^e not. But it behoves us h^{ae}r^ein to avoid all Indecenci^e
and Disorder, and to aim at Perfection in ^{ae}is kind^e also : be-
caus, as St. *Augustin^e* notet, * *In choro cantantium quisquis*
voce discrepaverit, offundit auditum, & perturbat chorum. For
wic purpos^e it wer^e to b^{ae} wisd^e, ^{ae}at every Cyre had on^e
skilful Levit^e at ^{ae} least, to instruct and direct ^{ae} most^e Mu-
sical and best Capaciti^s, in ^{ae} several part^s of Song, accor-
ding to ^{ae} several pitees of ^{ae}ir voices : ^{ae} wic may b^{ae}
Guid^s unto ^{ae} rest : ^{ae}at so, even in ^{ae} plain Dorik tun^es,
^{ae}ey may sing wit a grac^e to ^{ae} Lord in ^{ae}ir harts ; as
becomes Saints in ^{ae} hous of God, † wer^e all tings fold^e
b^{ae} don decently and in order.

* In Psal. 149.

†

† 1 Cor. 14. 40.

C. 2 § 4. Of de special Uses of Divin^e Musick.

DE Special Uses of Divin^e Musick ar many : as in Ac-
knowledging of Gods wonderful works, and in
Praising his holy Nam^e : in declaring his Mercis towards
us, and in Thanksgiving to him for dem ; in Confession,
in Prayer, in Complaint, in Exhortation, Instruction,
and Consolation. Of * all wic, wit oders, you hav^e sun-
dry Precedents in de devout *Psalms* of *David*. As *Psal.*
10. wic is an earnest Complaint of de Prid^e, Subtilti,
and Presumption of de ungodly Oppressor : wit a Prayer
for Deliveranc. *Psal.* 1, 11, and 15. wic ar m^{ae}rly In-
structions. *Psal.* 17. wic is a Prayer for de Rigt, for Con-
stanci, and for Mercy : also a Complaint of de Cruelti and
Prosperiti of his enimi^s, wit Prayer to disapoint dem,
and wit Comfort. *Psal.* 27. wic is a confident Consola-
tion, wit Prayer. *Psal.* 37. wic is ful of Comforting In-
structions, and Exhortations, varicously entemedled.
Psal. 49. wic is an earnest Reproo^e of de Covetous, and
Proud, sewing deir vaniti and destruction : wit a Comfort
to de godly. *Psal.* 51. wic is a Prayer, Confession, Com-
fort,

* Vide  St.

fort, Profession of Repentanc^e, and Amendment of life. *Psal.* 86. *wie* is a Prayer for Comfort and Mercy, *wie* Prais and Thanks-giving to God for his Greatnes and Goodnes. *Psal.* 94. *wie* is a Complaint against de wicked for deir Tyranny, and a Reproof of deir folli, *wie* a Comfort to de Righteous. *Psal.* 103. *wie* is a Prais of God for many benefits, an Acknowledgment of his Mercy, Mans frailti, Gods eterniti, and an Exhortation to his servants to Prais him. *Psal.* 104. *wie* is a Prais of God for his Mercy and Wisdom in Creating and Governing de world, *wie* an orderly Description of his chief works. *Psal.* 107. *wie* is an excellent Exhortation unto de people to Prais God: grounded upon tæe points [deir Miseri, deir Repentanc^e, and deir Deliveranc^e:] *wie* tæe ar successivly iterated: and dat *wie* two *Epistrophe's Sententie*, (alternly repeated 4 tim^s) on^e including deir Repentanc^e and Deliveranc^e, and de oder a *Patetical Exponesis* inciting to prais God for his goodnes. All *wie* is concluded *wie* de recital of divers oder Blessings, as furdur Motiv^s to prais God. And *Psal.* 136. *wie* is an Exhortation to tank God for his works, [general, and special:] *wie* ar der^e recited, *wie* dat perpetuated *Epistrophe* of Gods perpetual Mercy, [de sol^e fountain bot^e of his works, and of our tanksgiving.]

Extraordinari
uses of divin^e
Musik.

Besid^s de^s Ordinari special Uses of Divin^e Musik, wæ read of certain Extraordinari: werby str ang^e tings wer browgt to pas, bot^e toucing de Evil and de Good Spirit. Toucing de Evil Spirit, in dat it was used for de qiëting of Men possessed, and for de expulsiⁿg of de foul fiend: *wie* ting * *David* wrowgt *wie* his Harp, wen de evil Spirit trubbled *Saul*. And dat dis was no^e strang^e ting in dose days, appeeret by de suddain unanimous advis^e of *Saul's* servants. † *Let our Lord* (say dey) *now command dy servants wie ar befor^e de^e, to seek^e out a man who is a cunning Pleyer on an Harp: and it shall com to pas* (wen de evil Spirit from God is upon de^e,) *dat bæ fall play wit^h his band, and thou shalt bæ wel* (a). And for de Good Spirit, de lik^e Musik was used by de Propets, der^{by} (as it seemet) to excit^e a special *Entusiasme*, or divin^e Raptur^e for som present Oracle. * So wen *Elise* was

* 1 Sam. 16. 23.

† V. 16.

(a)

* 2 Kings 6. 3.
2. & 6.

was

was besowge to propeci^e unto de t'ree Kings, wat fold^e be^e
de succes of deir battail against *Morb*; befor^e hee could^e giv
dem any answer, hee called for a Minstrel: and wit^e de *Min-*
strel play'd; (saye de Text) de band of de Lord cam^e upon him:
and hee propeyed victori unto dem; and witall, glad tidings of
plenty of water, *wie den dey wanted*. So did de Propets wie
Saul mer, according to de prediction of Samuel. † *It fall* † 1 Sam. 10. 5.
coom to pas, wen dou art coom to de Citti, dat dou salt meet^e a comp-
pani of Propets, cooming down from de big plac^e; wit^e a Psalteri,
and a Tabret, and a Pip^e, and a Harp befor^e dem, and dey fall
propeci. And de Spirit of de Lord will coom upon de, and dou
salt propeci wit dem, and salt be^e turned into an oter man. And
dat oder Propets afterward, did mak^e de lik^e us^t of Instru-
ments, appere^t in de end^e of *Habakkuk*: wer^e hee directes
his Propeci unto de chief Musician on his * *Neginot*.

* Or *String*
Instruments.

(a) **D** Is power of Musick against evil spirits, † *Luter* seemes to
sink dat it doe's stil remain. *Scimus* (saye hee) *Muscam*
Demonibus etiam invisam & intolerabilem esse: and der-
upon concludet, *Plane judico, nec pudet asserere, post Theologiam esse*
nullam Artem, qua possit Musica equari. I verily sink, and am not
asamed to say, dat after Diviniti, der^e is no Art dat can be compared
unto Musick.

† In an Epistle
to *Senselius*
Musicus, cited
by *Sethus Cal-*
vignus.

LIB. II. CAP. II. §V.

An Apostrophe to our Levit^es.

UNto de perfecting of a Cyre-song, de perfection of
t'ree pious Artists is necessari: [de † Poet, de Compo-
ser, and de Singer:] de Poet for making de Ditti: de
Composer, for fitting de Not^e unto it: and de Singers for
uttering dem bod^e togeder in de Assembly.

† Poets of wou-
els [facere] to
mak^e: & der-
for^e de Nora
calles him a
Maker, becaus
hee maket Ver-
ses.

In de old^e Cyre of de Ju^es, de chief Poet (at such tim^e
as Divin^e Musick did flourish most) was dat holy Propet and
King, de beloved of God: de Composers wer^e de chief
Musicians [Asap, Heman, and Jeduthun] filled, as doe's cu-
rious workmen [Bezaleel and Aholiab] wit^e de spirit of God:
de Singers wer^e * *Kenaniah* [Master of de Song,] and his bre-
dren de Levit^es, † instructed and * sanctified to de work.

* 1 Kro. 15. 27.
† 1 Kron. 25. 7.
* 2 Kron. 39. 34

All wie concurring in deir perfection, mad' up dat heavenly Harmoni, so pleasing unto almighty God.

In our Eyre, de holy Poet is de sam' : wæ hav' also de Psalms of *David*, wit oder spiritual Songs, endited by Saints and holy men of God : our Composers [chief Musicians bot' on *Nebilotb* and *Neginoth*] troog deir rar' wit, Art, and Practic', ar nou grown to dat perfection, dat, if it wer' possible, dey migt exceed' even *Asaph*, *Heman*, or *Jeduthun* : and for our Canters and Singing-men, deir skil in all sorts of Musik is most' complet' : deir Voices and Instruments (fitting all Part's) as good as Natur' and Art can mak' : dat noing is nou wanting in our Qir's ; if, witall, dey bæ adorned wit sue outward and inward Graces, as becom dost dat sing de Lords Songs in his holy Temple. De wie wil' I requir', I wold' not hav' dem tînk, dat I dō' so muë exhort dem to dat dey dō' not ; as commend dem for dat dey dō' : according to dat of de Poet,

*Ovid Trist. l. 5.
in fine.*

*Qui monet ut facias quod jam facis, ipse monendo
Laudat, & virtutis comprobat acta suo.*

First der'for' let de wol' Qir' endeavour so to moderat' deir Voices, dat deir wōrds may bæ plainly heard and understood of de Congregation : so dat, if not in Art, yet in Hart dey may go' along wit dem in lik' devotion. Tō muë qeint Division, tō muë faking and qavering of de Not's, all harf straining of de Voices beyond deir naturall pite, as dey ar odious and offensiv' to de ear ; so dō' dey droun de rigt sound of de wōrds, and der'by depriv' de Hearers of de sens and meaning der'of. De rud'nes and vaniti of dost *Stentorian* Vociferations, by som tō muë affected, de *Poet dus taxet in de Singers of his ag'.

*Cur tantis, delibris, boum mugitibus implet ?
Tunc Deum tali credis placare tumultu ?*

To de discræt' moderating of deir Voices, dey fōld' ad all oder ourward Decenci. For all idle and car'les gestur', all ilfavoured distorting and disfiguring of de countenanc', all foul, fantastik, and uncomly attir', and watsoever

ever doe: not besetm^e grav^e and sober Ministers of God in his Hous, is but a disgrac^e to de Divin^e Servic^e, and a scandal to de Congregation. But, abov^e all sings, let dem be adorned wit^h de inward beawti of holines : wer^e unto de Psalmist earnestly exhortet. † *O worship de Lord in de beawti of Holines.* For * *Holines becomet his hous for ever.* Dis counsel of dat god King [de sacred Singers Lord and Master] did your Predecessors [de old^e Levit^s] religiously observ^e. Wo^men dey cam^e to appær^e befor^e de Lord, and to perform deir solemⁿ servic^e in his Sanctuari ; † de Text sayt, dat dey wer^e sanctified to de woor^k : and dat dey wer^e mor^e holy dan de Priests, * *wom^e dey served : wie mad^e deir swet^e Singing to be as a swet^e-smelling Sacrific^e unto de Lord.*

† *Psal. 96.*

* *Psal. 95.*

† *2 Kron. 29. 34.*

* *1 Kron. 23. 28.*

And der^efor^e (dat de Psalmodi of Kristians, in de Gospel, mig^t be no les acceptable unto God ; dan de devout Songs of de Ju^s, in de Law) de Eyre of Krist^e has ever been car^{fu}l, dat all sings in dis Divin^e duti mig^t be don, not on^ly decently and in order, as befor^e men ; but also religiously, and piously, as in de sig^t of God. † *Isidor^e, for de better performanc^e of dis excellent Servic^e, requires, in de Singers, excellenci bo^e of Voic^e and Art. Psalmistam & voce & Arte præclarum illustremq; esse oportet : ita ut ad oblectamenta dulcedinis animos incitet Auditorum. Vox autem ejus non aspera, non rauca, vel dissonans ; sed canora erit, suavis, atq; liquida : habens sonum & melodiam sanctæ religioni congruentem.* * De sixt Councel of Constantinople speakes to dis purpos^e : requiring mor^eover zelous attention, and compuncti^on of Hart. *Eos qui in Ecclesia ad Psallendum accedunt, volumus nec inordinatis Vociferationibus uti, & naturam ad clamorem urgere ; nec aliquid eorum quæ Ecclesiæ non conveniunt, & apta non sunt, adsciscere : sed cum magna attentione & compuncti^one, Psalmodias Deo, qui est occultorum inspector, offerre.* And de † Councel of Aquisgran commandet all Singers not to pollut^e de Skil, givⁿ dem by God, wit^h vicious living ; but to adorn it wit^h vertu^e and holines. *Studendum summo opere Cantoribus est, ne donum sibi Divinitus collatum vitiis fædant, sed potius illud humilitate, castitate, sobrietate, & ceteris sanctarum virtutum ornamentis exornent : quorum Melodia*

† *Lib. 2. c. 12.*

* *Canon 75.*

† *Canon 137.*

* C. 5, 19.

† Decret. Distinct. 92.

dia animos populi circumstantis, ad memoriam amoremq; celestium, non solum sublimitate Verborum, sed etiam suavitate Sonorum, quæ dicuntur, erigat. And St. Hierom upon des^t words of de Epistle to de Ephes. [* *Cantantes & Psallentes in Cordibus vestris Domino*, Singing and making Melodi to de Lord in your Harts] exhortet ðus: *Audiant hæc adolescentes: audiant hi, quibus in Ecclesia est Psallendi officium, Deo non voce tantum, sed corde cantandum.* Wie words wer^t sinc^e taken into de † Canon: wer^t ðey ar expressed in de Glos by dis old^e Distich:

*Non Vox sed Votum, non Musica Chordulæ sed Cor,
Non Clamans sed Amans, cantat in aure Dei.*

Not Voic^e but Vou, Harts zel^e not Musiks String;
Lov not loud cri^e, in d'ear of G O D dœe sing.

Decret. Dist. 92.

* Cap. 15.

And derfor^e it is not mæe^r dat any vulgar profan^e Pipers (watsoever deir skil bæ) shold^e bæ suffered, in deir discordant and irregular Habit, to bar^e a Part^e in dis holy Action; nor, Uzza-lik^e, to put deir hands to dis Ark of God. But if, for Art and Vertu^e, dey fall bæ to wgt mæe^r for de work; let dem first forgo^e deir profan^e Profession, and bæ ordeined and allowd by Autoriti, befor^e dey presum^e to set a foot^e in de Qir^e: as is required by dat ancient Canon: *Non liceat in Pulpito Psallere aut legere, nisi qui ab Episcopo sunt ordinati Lectores.* De * Counsel of Laodicea commandet de sam^e. *Quod non oportet amplius præter eos qui regulariter Cantores existunt, qui & de codice canunt, alios in pulpitu conscendere, & in Ecclesia psallere.*

* Offic. l. i. ad finem.

De Simile wie good Tulli borrowed from skilful Musicians, Musicians shold^e ealleng^e as deir own, and apply it unto demselvs. * *Ut in Fidibus aut in Tibijs, quamvis pulchrum discrepent, tamen id a Sciente animadverti solet; sic videndum est in vita ne quid discrepet: vel multo etiam magis, quo major & melior Actionum, quam Sonorum concentus est.* Dey dat doe so easly observ, and abhor de least Discordanc^e in Musik, shold^e as wel discern and detest all Discordanc^e in List: and dat so mæe^r de mor^e, by hou mæe^r de concent of Actions is
greater

greater and better, dan de concent of Sounds: lest dat bæ justly objected against dem; † Dis people drawet nig unto mee wit deir Mout, and bonoutet mee wit deir Lips; but deir Hart is far from mee.

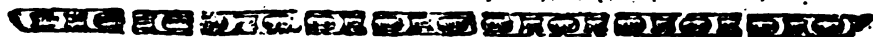
† Mat. 15. 8.

Des^t fair Beawti^s of body and mind^e, des^t outward and inward Graces, ar your eief Eyre-ornaments: witout wie your most exquisit^e and solemn Servic^e, wil pleas neider God nor godly men: and wit wie, I know not wy your solemn Devotions, aistited wit de Pieti of a zelous Congregation, soold^e not bæ as acceptable to almighty God in his holy Eyre, as dat of de Priests, and Levit^s, and People of de Ju^s was in de Temple, * wen de glori of de Lord^e filled de hous of God. Put dem on der^efor^e (belowed) wit fear and reverenc^e: and, bæing onc^e put on, let dem never bæ put off again; until you sang^e dem for do^e † wit^e rob^s, wer^e wit de great multitud^e of dem dat praised God is cloded, (having Palms in deir hands) befor^e de Thron^e and befor^e de Lam. Den fall your Prayers ascend as de Incens, and your Songs perc^e de higest heavens: den fall you ty^e de ears of de people to your tungs, and deir harts and affecti- ons to your holy harmoni^s: den fall God and de King bles you, and you hav^e caus to bles God and de King: den fall you mak^e your selvs fit to sing, wit de Saints and An- gels in heaven, * Allelui^s unto de Lord God omnipotent: and † to hear de voic^e of de Harpers harping wit deir Harps; wof^e Song no man can learn, but dey dat ar redæmed from de cart.

* 2 Kron. 5. 13.
Ch. 14.

† Revel. 7. 9.

* Revel. 6. 19 &
† Ibid. c. 14.
v. 2. Ch. 3.



C A P. I I I. § I.

Of de allowanc^e of Civil Musik, and de Us^e
der^e of in general.



Nd sue is de first and elchief Us^e of Musik in de Ser- vic^e of God. De second and civil Us^e is for de Solac^e of Men. De wie as it is agreæble unto Natur^e; so is it allowed by God, as a temporal blessing, to his people.

To.

I.

* Aristotle.

Polit. l. 8. c. 5.

† Ibidem.

* Problem. Sec-
tione 19. quæst.

38.

† Lib. I. c. 1.

To de first point concerning Natur^e, no man can giv better testimoni, dan dat * grand Secretari of Natur^e : *Habet Musica naturalē voluptatē, per quam illius usus cunctis ætatibus, cunctisq; moribus est acceptus.* And again, † *Congruit autem Naturæ huiusmodi disciplina. Musica enim ex his est, quæ sunt iucunda secundam Naturam. Et videtur cognatio quædam esse nobis cum harmoniis & rhythmis. Quapropter multi sapientum dixere, alii quidem animum esse harmoniam; alii verò habere harmoniam.* And in * an oder plac^e, *Quod motibus Naturalibus oblectari, a Natura omnibus datum est; numeris, modulis, canticis, deniq; omnibus concinendi generibus, oblectari omnes consuevere.* To dis purpos^e speake † Boetius : *Nihil est tam proprium humanitati, quam remitti dulcibus modis, astringiq; contrariis: idq; non modò sese in singulis, vel studiis vel ætatibus, tenet; verum etiam per cuncta diffunditur studia: & infantes, juvenes, nec non etiam senes, ita naturaliter affectu quodam spontaneo modis Musicis adiunguntur; ut nulla omnino sit ætas, quæ à cantilenæ dulcis delectatione sejuncta sit.* And in de Concluding of de sam^e Capter, *Ex his perspicuè appareat, ita nobis Musicam naturaliter esse conjunctam; ut eā, nē, si velimus, carere possimus. Quocirca intendenda vis mentis est, ut id quod Naturā est insitum, Scientiā quoq; possit comprehensum tueri.* Mus^k den bæing natural unto Mankind^e, Not to bæ animal Mus^kum, is Not to bæ animal rationale.

II.

To de second point, [dat Mus^k is a special gift of God, wic, among oder worldly blessings, it hæ pleased him in his wisdom and mercy to ordein, for de Solac^e and delight of de sons of men,] wæ hav^e de expres testimoni of his Wörd : wæc hæ promise de fruition der^e of to de godly, as a token of his favour, and a reward of deir weldōing; and treatenæ de taking of de sam^e away, from de ungodly, as a token of his displeasur^e, and a punishment of deir revolting and disobedienc^e. Unto de Eyr^e of de Ju's (wen dey wæc reconciled) hæ promise de token of his lōv : * [*Shæ fall Sing as in de days of bir yut^e, and as in de day wen sæ cam^e up out of de land of Egypt :*] wæc as befor^e, for deir Idolatri, hæ treatenæ, † *I wil caus all bir Mirt to ceas : bir Fast-days, bir Næ-moon^es, and bir Sabbats, and all bir sokm Feasts : as likewis^e*

* Ose. 2. 15.

† Ibid. V. 11.

lik^e wil^e for deir oppressing of de poor^e. * *I will turn your feasts into mourning; and all your songs into lamentation. And again, † Becaus dey hav^e transgressed de laws, eanged de ordinances, broken de everlasting covenant; v. 6. derfor^e hat de cur^e devoured de eart, &c. v. 8. de mir^e of de tabrets ceaseth, de nois of dem dat rejoyc^e endet, de joy of de harp ceaseth: * as it was in de tim^e of Judas Maccabaw, wen, de stori saye dat * Joy was taken from Jacob, and de pip^e wit^e de harp ceased. Wer^e as, (wen deir finz had browgt dem into sorrowful captiviti) becaus dey repented, and praised de Lord, and said, † O Lord sav^e dy people de remnant of Israel; * derfor^e did hee redem^e dem from de hand of him dat was stronger dan dey: and also promised dem, (togeter wit^e oder tokens of his favour and goodnes) de solac^e of mir^e and Musik again. † Derfor^e (saye hee) dey fallcom and sing in de beight of Zion; and fall flow togeter to de goodnes of de Lord, for west, and for win^e, and for Oil; &c. and dey fall not sorrow any more.*

It is tru^e, dat de wicked doe somtim^e enjoy dis deligt, as dey doe oder temporal benefits: but it is to deir greater condemnation: for a Wo^e followet: *Wo^e unto dem (*saye de Propet) dat rise up early in de morning, dat dey may follow strong drink; dat continu^e until nigt, til win^e inflam^e dem: v. 12. And de harp and de viol, de tabret and pip^e, and win^e, ar in deir feasts: but dey regard not de work of de Lord. It followet, v. 13. Derfor^e my people ar gon into captiviti. &c. And again, † Wo^e to dem dat ly^e upon beds of Ivori, and stret^e demselvs upon deir coue^es: and eat de Lams out of de flock, and de Calvs out of de mids of de stall: v. 5. dat eant it to de sound of de Viol, and inuent to demselvs instruments of Musik, lik^e David: &c. v. 6. but dey ar not griev^ed for de affliction of Joseph. It followet, v. 7. Derfor^e now fall dey go^e captiv^e, &c.*

Heer^e unto agreet^e de Complaint of Job. * *Dey send fort^e deir litle on^es lik^e a flock, and deir eildren danc^e: v. 12. Dey tak^e de Timbrel and Harp, and rejoyc^e at de sound of de Orgn. It followet, v. 18. Dey ar as stubble besor^e de wind^e, and as eaf dat de storm carryet away.*

* Amos 8. 10.

† Isai 24. 5.

* 1 Mac. 6. 3.
v. 45.

† Jerem. 31. 7.
v. 11.

† v. 12.

* Esai c. 5. 11.

† Amos c. 6. 4.

* Job 21. 11.

CAP. III. § II.

Of de divers special Uses of Civil Musick.

† Especially if
de Instrument
be Symphonon:
Vide (a) (b)
in notis ad c. I.
§ I.

I

* Quintil. l. I.
c. 10.

DE divers sorts of Musick ar hær^e used, as de circum-
stances of Tim^e, Plac^e, and Persons, shall requir^e :
sømtim^e de Vocal alon^e ; [eider Single, or in Set :] sømtim^e
de Instrumental alon^e, [eider † Single, or in Set, or in Con-
fort :] and sømtim^e bot^e Vocal and Instrumental togeder.
And all of dem for divers special Uses, according to de di-
vers occasions of de Musick.

On^e special U^s is to eær^e and comfort men, wil^e dey ar
busy in deir painful Vocations ; so to deceiv deir tedious
tim^e : as de * Rhetorician observed : *Musica Natura ipsa*
videtur ad tolerandos facilius labores, velut muneri, nobis dedisse.
Natur^e sæmet to bestow Musick upon us as a favour, for de
easier enduring of our labours. Dis u^s did dat Husband-
man mak^e of his Singing, at his wørk abroad in de field:

† Virg. Eclog. I.

† *Altâ sub rupe canit Frondator ad auras.*

And de Goodwif^e at hom^e about hir huswifri.

* Georg. I.

* *Interea longum cantu solata laborem,*
Arguto Coniux percussit Pectine telas.

† I. fine Iliad Σ.

Dis U^s dowt de Poet copiously expres in de † field of
Achilles, wrowgt by de Skil and Hand of *Vulcan* : wer^e in,
after de U^s of Musick in Nuptial Rit^es, (U. l. I. C. I. (k) in
Notis) ar expressed oder Uses der^e of, in mens sundry Voca-
tions and Labours : as in Shepherding, Harveking, Grap^e-
gathering, &c. — — Δύω δ' ἄμα ἱπποτι Νόμῳ

Τεπνομένοι οὐρυγῆι. — — —

Duo simul sequebantur Pastores, oblectantes sese fistulis. & ibid.

Γαρδοναὶ δὲ καὶ ἡίδου ἀπὸ τῆς φροντιστοῦ, &c.

Virgines autem & Juvenes innupti, pueriliter sapientes,
Textis in calatbris portabant dulcem fructum.

Hos autem inter medias, puer citbarâ sonorâ
Suaviter citbarizabat : chorda autem belle resonabat
Tenelle voci : hi autem pulsantes simul
Cantumq; sibiloq; pedibus tripudiantes sequebantur.

And

And dus dō' nou many mekanik Artificers ; wie, Single, (having good voices) yeald' swer' Melodi, as wel to oders, as to demselvs. But, in soom places, (wer' ar many workmen togeder) dey mak' good Harmoni also, of 2, 3 or 4 voices : wie sur'ly is pleasant enoug to de hearers.

Dis Use of Singing hat an oder benefit ; causing, wie all, healt of bodi : it beeing a special means to cleer' & strengthen de Lungs : so dat (wer' it not for on' sing) a Singing-man need' never fear de *Astma*, *Peripneumonia*, or *Consumption* : or any oder lik' affections of dat vital part : wie ar de deas of many Students. If unto dis inward exercis' of de Lungs, wer' added de outward exercis' of de Lims ; dey fould' find' it a means to increas deir healt and to cleer' deir wits, and so (as † *Plato* speaket) to mak' dem perfect Musicians.

† *De Republ. 3.*

Eum igitur qui Gynasticam cum Musica pulchrè miscet, & moderate hæc animo adbibet, rectissime perfectum quendam Musicum dicemus. De example of his most' wis' Master confirme' de sam' : * wo to his Musik, for his exercis', added Dancing. *Socrati exercitatio corporis non injucunda erat Satisfactio.*

* *Plutarch. de sanitatetnenda.*

An oder Special use of Musik is to recreat' de mind's of industrious men, wen dey ar nou wearyed wie labour, car', or studdi : as de Pilosopher adviset : † *Musica Medicina est molestie illius, quæ per labores suscipitur.*

II.

† *Polit. l. 8. c. 5.*

* Dus, in old tim', wie singing and wie playing upon string-instruments, did de wis' and learned Pythagoreans, after intentiv' studdi's, reviv' deir spirits : *Pythagorei mentes suas à cogitationum intentione, cantu fidibusq; ad tranquillitatem traducere sunt sciti.* According to wie example, many of our hard Students dō' nou soomtim' ingenuously solac' and refres demselvs, eider wie Instrument [† *symponon*] alon', or wie Voic' and Instrument, or wie a Set of Instruments, or wie a Consort, or (wer' der' is a ful Qir') wie complet' Vocal Musik, artificially set, and artificially sung in Part's ; (wie dō' far exceed' all Instrumental, even dat wie is most excellent in his kind') and dat eider alon' ; or wie Instruments too : wie must need's bæ best ; unles de Instruments droun de Voices, or deir Ditti, *Vide C. 1. § 3.*

* *Tust. q. 1. 4. in initio.*

† *Vide (a) (b) in Notis ad c. 1. § 1.*

* Eccles. 2. 24.

† Primo Therapeutices.

* Odyss. A.

† Odyss. L.

* Eccles. 32.

† L. I. c. 10.

* Tusc. quest.

L. 4. in initio.

† Ibidem.

Polis. l. 8. c. 3.

† Tusc. quest.
l. 2. in initio.

But this use of Musick is most seasonable in the time of Feasting: * when men meet together to be merry, and to enjoy the fruit of their labours: which is the gift of God. And therefore says the † Prince of Physicians, not to have a Harp or other like Instrument at a Feast, was accounted a very base thing. *Abesse à convivio lyram, vel id genus aliud, turpissimum censebatur.* To him agree the * Prince of Poets,

Μολπὴ ὀρχήστου τὰ δὲ τ' ἀναθήματα δαυτοῖς
Cantusq; & choreæ dulcis donaria cœne.

and again;

† Οὐ γὰρ ἔγωγε πρὸς τὴν πᾶσι κοινὴν εἶναι,
Ἥ, ὅπως εὐφροσύνην μὲν ἔχῃ καὶ δῆμον ἀπαντα:
Δαυτυμόνες, δ' ἀνὰ δόματα δαυδόντων δαδῶ
Ἥμενοι ἐξέσῃς. — — —

*Non enim ego quippiam puto magis gratum esse,
Quàm, quando letitia habet populum universum:
Convivantes autem per domum audient Cantorem,
Sedentes ordine.*

So kind is Musick at a Feast; that it is compared to a rich Jewel: and is preferred, at that time, even before wife speaking. As the * son of Sirach teaches at the ordering of a Feast.

4. Pour not out words (says he) where the * Musician, and few not forth wisdom out of time.

5. A Consort of Musick in a banquet of Wine, is as a Signet of a Carbuncle set in gold.

Therefore was this Custom anciently used in those Civil and Learned Nations: [Hebrews, Greeks, Romans.]

Of the Romans says Quintil. † *Veterum Romanorum epulis fides ac tibiae adhibere moris fuit.* And Tully: * *Epulis magistratum fides præcunt.* And again, † *Gravissimus author in Originibus dixit Cato, morem apud Majores hunc epularum fuisse, ut deinceps qui accubarent, canerent ad tibiam clarorum virorum laudes.*

Of the Greeks, testifies * Arist. from Ulysses in Hom. *Optimam esse degendi rationem, quando letis omnibus, Convivæ audiunt citharam, sedentes per ordinem.* And Tully of that Grecian Captain, that he was accounted to be unlearned, because he refused the Harp at a Feast. † *Themistocles cum in epulis recu-*

sasset

sasset Lyram, habitus est indoctior. Plato in *Gorgia* speaks to this purpose: *wer* hēe mentionet dat Epithalamium, [*Formosam esse, & divitem & benevalere,*] wōnt to bē sung at Bridal's, or marriage-feasts. And for de Hebrē's, wēe read dat * *wen Zorobabel* had obtained leav and means of *Darius*, to reedific' *Jerusalem* and de Temple; hēe and his bredren feasted wīe Instruments of Musick 7 days. *Vid. Modum Ionicum.*

* 1 Esdras 4. 63.

An oder Use is to lament de deats, and to solemniz' de funerals of honourable Personages: and sweetly to eēe de sad and dropping spirits of de Mourners. Dis special Use did *David* mak' of it; wen hēe lamented de deats of *Saul* and *Jonatan*, in dat mournful Ditt: 2 Sam. 1.

U. 19. *De beauty of Israel is slain upon de hig places: bou ar de mighty fallen?*

20. *O tel it not in Gaz: publis it not in de street's of Ascalon.* &c. *Wer* de Valour and Vertu's of deſt two word's is wōrdily honoured, by de Heroik stat'ly Vers of dis Princ'ly Poet. * *Dus* did de Singing-men and Singing-weomen speak of good *Josia* in deir Lamentations, wen *Jeremiab* and all *Juda* mourned for his untim'ly deat. *Dus* did *Andromache*, wīe de Singers, lament de deat of hir dear *Heſtor*.

* 2 Kron. 35. 24, 25.

— — — *ὄψα δ' εἶλον ἀοιδῶ;*

ὀπρὶν αὖ ἐξάρχης. — — — &c. *Juxta vero collocabant Cantores, [Luctus principes;] insuperq; gemitant mulieres: Inter illas autem Andromache albiulna cæpit luctum. Ad vir etate Juvenis periisti, &c.*

Iliad α.

Agreeable unto dis practic' was de old' Law of de Romans. † *Honoratorum virorum laudes in Funere memorantur; easq; etiam ad Cantum Tibicines prosequuntur, cui nomen Nenia: quo vocabulo etiam, Græci cantus lugubres nominant.* De wīe Solemniti's, wīe oders, ar lik'wis' used at our elc' Funerals.

† *Tulli. de Legibus* L. 2. in fine.

An oder Use of dis Musick is, upon a contrari occasion, [som extraordinary prosperous event] to increas and expres de extraordinary joy and gladnes conceived der'of.

* Dis use did dat Glad-sad daughter of *Jepes* mak'; wen ſhe went forth wīe Timbrels and wīe Dances, to meet' hir

* *Judg. 11. 34.*

victorious Fader returning from the slaughter of the Ammonites.

† 1 Sam. 18. 6.

† Dis Use did the weomen make of their Musick, when they came out of all Cities, Singing and Dancing, to meet King Saul, with Tabrets, with Joy, and with Instruments of Musick.

* 1 Kings c. 1.
v. 40.

Thus did the people express their joy, at the proclaiming of King Solomon : * And all the people came up after him : and the people piped with pipes, and rejoiced with great joy, so that the earth rent with the sound of them. So did Simon, when he had

† 1 Macc. c. 13.
v. 51.

recovered the Tower of Jerusalem from the enemy ; † And entered into it with tanks-giving, and branches of Palm-trees ; and with Harps, and Cymbals, and with Viols, and Hymns, and Songs.

* C. 15. v. 13.

Thus did Judith triumph when she had slain Holofernes. * The women of Israel put a garland of Olive upon her, and her maid that was with her : and she went before the people in the Dance, leading

† C. 16. v. 1, 2.

the women : and the men followed in their armour. † Then Judith began to sing (and all the people sang after her) this song of praise. Begin unto my God with Timbrels : sing unto my Lord with Cymbals : tune unto him a new Psalm : exalt him, and call upon his Name.

V

An other Use of this Musick is to direct and order the Dance : a thing of it self so harmless and useful, that, were it not for the concomitant abuses, I suppose the strictest Stoicks, and severest Censors would rather give it applause, than opposition. Aristotle, out of Euripides, recites 3 things that move Delight, and remove Care : [Sleep, Drink, and Musick :] * Somnus, Potus, Musica, sunt per se jucunda, & simul cessare Curas faciunt. Quapropter insistant in hac : & utuntur cunctis istis similiter, [Somno, & Potu, & Musica.] Unto these three (says he) they add Dancing for a fourth. In his quoque Saltationem posuerunt. And surely not without cause. For even the stiff Country-Hins will leave any delight for this : and down they have wrought or travelled hard all day ; yet come they as fresh unto it, and better themselves as nimbly at it, as if they had done nothing in a week before : and of this you need not doubt ; that, all the while they are thus employed, their minds are never troubled with any Care, or grief, or the least thought of their own, or their Masters business. And moreover, with this

* Polit. l. 8. c. 5.

dis joiful recreating of de mind^e, by privation of Car^e, and fruition of Delight, is joined a healthful Exercis^e of de body: wie keeper men in breat, causing and increasing Nimblenes, Strengt, and Activiti: wer^eby dey ar enabled for any servic^e, in peac^e or in war. Der^efor^e did dat warlik^e people, de Persians, learn as wel to Danc^e, as to Rid^e: supposing dis measured Motiō of de Body to avail mu^e unto Strengt. † *Verum sicuti Equitare, ita & Saltare discant Persæ: modumque id generis motionem, corporis robori conferre plurimum arbitrati.* Dis practi^c is approved by Socrates himself: wo in his Poems saye, * *Eos qui optimè saltant, ad bellicas res esse idoneos*: dat dey wo Danc^e wel, ar fit for warlik^e exploits. Neider ar de [Healt, Strengt, and Activiti] de on'ly god Effects of dis laudable Exercis^e; it causing mor^e over a Concin, and comly Comportment of de bodi. For wie, † *Plato* in his laws requiret, dat de yu^e of bod^e sexes shold^e bee taugt to Danc^e. *Pueros & Puellas consentaneum est Tripudium Gymnasticumq; discere. Ideoq; pueris Saltandi magistri, ac puellis ejusdem Artis magistrae tribuantur; ut in illis exercitationibus aptam quandam corporis conformationem consequantur.* Wie Law was accordingly observed by dat wis^e and warlik^e Nation: as by Homer (after oder memorable aings) is expressed in Achilles Shield.

† *Celins Rhodigius* L. 18. c. 18.

* *Athenens* lib. 14.

† *De Legibus* lib. 7.

Ἔρδ' αὖ νῆστοι καὶ παρθεναὶ ἀγασσόμεναι, &c.

In fine Iliad. 2.

Ibi quidem adolescentes & virgines formosissime Tripudiabant, invicem in volis manus tenentes.

Horum autem, hæc quidē tenues vestes gerebant: illi vero tunicas Induti erant bene textas, sensim splendentes tanquam oleo: Et hæc quidem pulchras coronas habebant: illi autem gladios Gessabant atreos, ab argenteis cingulis.

Hi verò quandoq; in orbem cursitabant doctis pedibus Agiliter admodum; sicut quem quis rotam aptatam manibus Sedens figulus tentaverit si currat.

Quandoq; autem rursus cursitabant per ordines inter se:

Plurima verò delectabilem choream circumstabat multitudo, Oblectantes sese. Duo autem Saltatores inter ipsos, Cantum incipientes, versabant se per eos medios.

* C. 31. v. 4.

† P. 13.

* C. 5. v. 14.

† P. 15.

* See de Places
for cited: [Ju-
dit 15. 13.
1 Sam. 18. 6.
Judg. 11. 34.]
† Luc. 15. 25.

* Luc. 7. 32.
† L. 3. c. 27.

In respect of all wie Benefits it is, dat our Indulgent Heavenly Fader, out of his wisdom and loving kindnes, Permitter and Promiser dis Boun^t to his Obedient Children; and, for deir Disobedienc^e, in his displeasur^e Take^t it from dem. De first apper^et in de Propeci of Jeremi: *wer^e de Lord say^e unto Israel, * Don salt again bee adorned wit dy Tabrets; and salt go^e fo^rte^e in de Dances wit dem dat mak^e merry. And again, † Den shall de Uirgin rejoyc^e in de Danc^e: bo^y yang men and old^e together: for I will turn deir moorning into joy, and wil comfort dem. &c. De oder in de Lamentations. * De Elders hav^e ceased from de ga^t; de yung men from deir Musik: † De joy of our hart is ceased; our Danc^e is turned into Moorning. And der^efor^e wer^e des^e comfortable delig^ts cannot bee had; de want must bee suffered wit patienc^e, as a punishment of our ungodlines: but wer^e God giv^et leav^e; it is no fault for men to tak^e it, and wit tankfulnes to mak^e us^e of it. * As Judit and de Ju^s did at de deat of Holofernes: and as was don upon de victori of Saul and David against de Philistin^s: and of Jephthab against de Ammonit^s. And dat dis kind^e of rejoicing was used among de Ju^s, in de days of our Saviour; apper^et in de Parable of de † Prodigal son. De wie dat dey mig^t perform wit mor^e decenci, wen dey wer^e men; it seem^et dey wer^e inured to it, wil^e dey wer^e * eildren. And lik^e wis^e after dat tim^e, † Theodoret speake^t of Banquets and Dancings wie Kristians used after deliverances: nam^ely dos^e of de men of Antioch, wo, for deir peac^e and fasti by de deat of dat bloodi Apostata Julian, mad^e publik Feasts and Dancings. His words ar des^e: *Antiocheni cognitâ cede Juliani, epulis & festis indulgebant, & Choreas agebant. Qui impius Ecclesie Persecutor & Apostata, Mortali vulnere saucius, sanguinem in aerem sparsit, & exclamat, Viciisti Galilæe.**

Oder Civil Uses of Musik see in de fir^e Mood^s, l. I. c. I.

C A P. III. § III.

Of Objections against the Uses of Civil Musick.

Seing therefore that Civil Musick, with his severall Uses, are
 useful for men, allowed by God, agreeable to Nature,
 and practised by the godly for their comfort; how comes
 it to pass, that they are altogether disallowed by some, and ac-
 counted unmeet to be used at all? Because (say they) they
 are but Vanities, which are commonly so abused, that they doe
 unto many, more harm, than good.

Object. I.

That they are vanities, it cannot be denied: for all that we
 doe, and all that we have, and we our selves, are Vanities.
 * The building of goodly houses, † the making of fine gardens
 and orchards, are Vanities: * the silver and gold, which we pos-
 sess, yea and all our † worldly wisdom, are Vanities: and
 yet, I suppose, there is no man of them so vain; that hee had ra-
 ther be without these Vanities, than have them. Nay our Mu-
 sical Prophet telleth us more, that not onely our actions and
 possessions are Vanities, but even the Authors and Owners of
 them also. * Verily every man living is altogether Vanity.

Resp. I.

* Eccles. 2. 4. † 5.

* v. 8.

† 15.

* Psal. 39. 6.

Resp. II.

And, for the abuse of these Vanities, surely the fault is no
 les in our old Sages that suffer it, than in fond yunglings that
 doe it. *Temeritas est videlicet florentis etatis, prudentia sen-
 entis.* We know that youth knoweth not to moderate and
 govern it self: Reason and Judgment in that age are weak;
 Appetite and Affections strong: so that they can hardly keep
 or finde the Mean; but are apt, with the least temptation, to fall
 from good to evil, from evil to worse, and by degrees (if they
 be not restrained) from worse to worst of all. It behooves
 therefore, the grave Elders and chief men of each place, to ende-
 avour, by all means, the preventing and reforming of Abuses:
 first by † bringing up their children in the nurture and admonition of
 the Lord: that in their hearts they may abhor the thing that is evil:
 then, by being present at their set meetings, to see that they be-
 demean themselves civilly and modestly in their Sports, without
 all rude speech & behaviour: and that they take times allowed
 and convenient for such exercise: (for alldoeing thereof bee * a time

† Ephes. 6. 4.

* Eccles. 3. 4.

R

to

to Danc^e, as wel as a tim^e to Morn^e; yet all tim^es ar not fit for it) and in des^e convenient tim^es, to leav^e of in tim^e convenient, dat de Sun may bæ witnes of deir Conversation and Parting: and dos^t dat dey find^e incorrigible or refractari, to repel from de fruition of dat contentment, wⁱe dey can bæ content, in steed of a thankful acceptanc^e, so ungrat^efully to abus^e; and dat to de spoil of demselvs and deir fellows. But wol^ely to prohibit dat wⁱe God permitter, and, for de abus^e of s^om, to debar all from de us^e of dis deligtful and healeful Recreation; is to d^o as dat angri *Lacedemonian*, w^o commanded de Vin^s of his Countri to bæ grubbed up, becaus s^om wold^e bæ drunk wⁱe de fruit der^eof. D^o you not tink, h^ee mig^t hav^e d^on better, to cut doun de vic^e, and let de Vin^s grow?

Obj^ect. II.

I, but (dey repli^e) hou fall w^e bæ able to d^o any god wⁱe our unstable yunkers, so long as dos^t debo^st Balad-makers and Danc^e-makers [de vowed vassals of *Asinodens*] not content, wⁱe deir own uncleannes to d^o him homag^e and fealti, spend deir tim^e, and strain deir wits, to draw as many oder as dey can, into de sam^e condemnation: and de on^e wⁱe obscen^e and fil^ey words, de oder wⁱe immodest and sam^eles gestur^s, striv^e weider fall hav^e de precedenc^e, in leading deir silly profelyt^s hedlong into hell? But indæd^e de mat^e between^e des^e twain is so unequal, dat dis strif^e may s^on^e bæ ended. It is not lik^e dat of de *two Sword-players, of w^om^e de Proverb is, *Non melius commissus fuit cum Bisbo Bacchino*: Nor dat of de †two Shepherds contending for de Masteri in extemporal poesi: w^o did so equaliz^e on^e anoder; dat *Palemon* knew not weider to prefer, but was fain to pas dis indifferent Sentenc^e, *Et vitulâ tu dignus; et hic. - -*. But h^eer^e de ods is s^ue, dat an indifferent *Palemon* wil easily bæ resolved, and adjudg de *Calf* to de Baladers: w^o dayly d^o deir Master mu^e mor^e servic^e, dan deir mat^s d^o: prostituting deir bas^e and pestilent mercandiz^e, not on^ely at s^ue publik Merriments; but also in privat houses, yea and openly in de stræt^s, and market-places: w^er^e dey hav^e deir Factors, w^o vent it boldly wⁱout any blufing.

Resp. I.

For answer, It is tru^e dat dos^t you blam^e, ar de principal
Architects

*Horat Sat. l. i.
Satyra 7.

† Menalcas &
Dametas. Ec-
log. 3.

Arkitechts of all de mischiefe: dey ar de Inventers and contrivers of de Ploc: but it is deir sordid Agents [de mercenary Minstrels] dat put de stratagemes of dem bod^e in execution: dey ar de Instruments, to publiſh de filly Songs of de on^e; and to teache de filly fashions of de oder. And des^t, it is in your pouver dat ar but inferior Magistrat^s, or oderwis^t men of wort^e, to reform. If you find^e fault, dat dey say or doe dat wie is contrari to good manners, wie tendet to de corrupting of yu^e, or de offending of modest ears and eys; haply dey will bæ afamed: but if you sharply rebuk^e dem; (knowing in wat cas^t de Law hat left dem) doubtles dey wil fear to offend est^loon^s in dat kind^e.

But (thanks bæ to God) des^t impur^e Buffons (weider it

Resp. II.

bæ dat dey ar not nou permitted, as formerly, to defil^e de Pres; or dat demselvs ar, at last, afamed of deir stal^e ribaldri; or dat de people, waxing mor^e modest, wil no^t longer endur^e it;) begin, mee tinks, to wear away; and der^e arise in deir steed a better generation: our *Marlins* ar turned into *Quarleses*. Haply dey hav^e found mor^e, & mor^e solid mirt and delight in honest conceits, and witti Urbaniti; dan in all wanton and immodest jests, or any kind^e of obscen^e scurriliti. For indeed^e der^e is no^t tru^e mirt witout honesti: and der^efor^e de experienced King-Prea^eer joinet dem togeder.

* I know (saye he) dat der^e is no^t good wit de sons of men; * Eccles. 1. 3. 12. but for a man to Rejoice, and to doe Good in his list^e.

And for de Danc^e-makers, even dey also (weider it bæ dat dey ar restrained by de pious Magistrat^e, and eekt by de awful look^s of auster^e autoriti; or dat de people, growing into a mor^e civil carriag^e, begin to load deir slabbering guizes; or dat demselvs ar so wearyed in deir foul ways, dat, lik^e tired jad^s, dey can go^e no^t further) giv nou noting so mue caus of offenc^e, as formerly; wen modest maids and matrons wer^e oft times fain to sit out, not knowing hou, for sam^e, to partak^e wit deir rud^e associats.

Epilogus.

* Vid. Ose 2.
15. & c. in c. 3.

§ 1.

† Psal. 78. 9.

* Ephef. 4. 19.

† Titus 2. 12.
(a)

* Horat. Car.
13. Ode 6.

WEr^efor^e (ingenuous and intelligent Readers) all things rightly weiged, der^e is no^e sufficient cans, dat w^e fold^e wilfully depriv^e our selvs of des^e permitted Comforts; but rader tak^e heed^e dat w^e provok^e not God to depriv^e us of aem: as de Ju^es oftentimes did wit^e deir wickednes and apostaci^e; so * turning deir mirt into morning, and miseri. Let us not der^efor^e b^ee lik^e aat † *faibles and stubborn generation*: [*a generation dat set not deir hart arigt, and wof^e spirit cleaved not stedfastly unto God:*] nor lik^e de profan^e godles headen: * *wo b^eeing past feeling, did giu demselus over unto lasciviousnes; to work all uncleannes, even wit^e greedines.* But let us consider dat w^e are Kristians: unto w^{om}^e de grac^e of God bat^e app^eered, † *teaching us dat, denying ungodlines and and worldly lusts, w^e fold^e liv* (a) *Sobrie, Juste, Pie, [soberly, righteousness, and holily] in dis present world: holily in respect of God, righteousness in respect of our neighbour, and soberly in respect of our selvs.* Dis our Sobrieti, as at all tim^es, so eieflly in our Pastim^es, is to b^ee used: dat by Intemperanc^e and luxuri w^e abus^e not our liberti, nor pollut^e our honest mirt, wit^e any kind^e of turpitud^e or Lasciviousnes: w^{ie} ar tings in aemselvs so odions, aat by de common verdict bo^es of good and bad, of godly and profan^e, dey ar condemned. For Lasciviousnes in *Dancing*, derived from de wanton *Ionnes* to de *Romans*, in acir idle prosperiti, * even deir own Poet cold^e tax it, as an open enimi^e to Modesti, Castiti, and Civalri.

(b)

*Motus doceri gaudet (b) Ionicos
Matura virgo: & fingitur artibus
Jam nunc: & incestus amores
De tenero meditatur ungui. &c.*

Et mox ibidem.

*Non hic Juventus orta parentibus
Inscit aquor sanguine Punico. &c.*

For

Epilogan.

133

For Laciviousnes in Singing, dat † holy Fader doe & du^s
bewail it : *Quam multi mali & luxuriose scienter cantant digna*
auribus suis & cordibus, novimus & dolemus. Sciunt enim se
cantare flagitia ; & tamen cantant tanto libentius, quanto im-
mundius : quoniam tanto se putant debere fieri letiores, quanto
fuerint turpiores. De reason of dis complaint hee giveth in an
**oder plac^e : Talibus etenim turpitudinibus cantionum, animi*
humani illecti enervantur, & decidunt a virtute : & propter ip-
sas turpitudines postea sentiunt dolores : & cum magna amaritu-
dine digerunt, quod cum dulcedine temporali biberant.

† S. Augustin.
Exposit. Ps. 118.

* Tom. 9. de de-
cem Chordis.

And for de lacivious *Autors* of dis Laciviousnes, [de de-
generated Cru^e of debost Buffons] dat generous tru^e Po-
et, in de person of *Urania*, doe & dus reprov^e and exhort dem :

† O Profane Writers, your lascivious rhyme
Mak^s our best Poets to bee basely deemed,
As Juglers, Jesters, and de scum of Time :
Tee, wit de Vulgar, les dan des esteemed.

† Dubartas in
Urania : Qua-
drain 44.

Tou mak^e east^e Clio a ligt wanton Minion,
Mount Helicon a Stie^s : your ribaldri
Mak^s prudent Parents [strict in deir opinion],
To bar deir eildren reading Poetri.

De eain of Vers was at de first invented
To handle onely sacred Mysteri^s,
Wit more respect : and noting els was eanted,
For long time after, in su^e Poeti^s.

So did my David, on de trembling strings
Of his divine Harp, onely sound his God :
So mild^e-fowld Moses to Jehovah sings
Jacobs deliveranc^e from d^e Egyptians rod.

So Deborah and Judit in de Camp,
So Job^e, and Jeremi wit car^s oppressed,
In tuneful Verses of a various stamp,
Deir Joiz and Sigs divinly-sweet^e expressed, &c.

To dis purpos^t speakes * Martyr : first sewing de divin^e
original,

* Locor.com-
mun. Classis 3.
C. 3. Parag. 25.

original, and laudable Uses of true Poets; and den inveying against de fam'ful Apostaci of som lewd Poetasters: wo having givn demselvs over to all manner of luxuri and uncleannes, mak' no oder use of deir Wit and Art, but to proclaim deir own fam', and, by deir alluring Charms, to draw oders after dem into de sam' perdition. *Sciendum est veteres, & cum gratias Deo agerent, et cum ab eo aliquid impetrare niterentur, communibus votis carmina quadam solennia consuevisse adhibere. Et sane Poetis initia sua hinc habuit: eamq; donum Dei fuisse non irem inficias: sed id optarem, ut pura ac casta inter homines retineretur. Id vero propterea dico, quoniam immundi quidam et impuri homines illam fœdissime conspurcarent; dum cantum et versus ad lascivias libidines, et quævis turpia dejiçient. Quorum carmina, ut elegantia et bene latina sint; Christianis tamen auribus sunt prorsus indigna, neq; adolescentibus deberent ullo modo proponi: qui cum ad vitia satis propensionis habeant; ad eos impellendos et inflammandos, novis ignibus et ardentibus non est opus. Versus hujus generis, animorum Sirenes jure dici possunt: quibus juvenes auscultantes, rix fieri potest quin naufragium faciant.*



† In Martiali
castrata.

Perditorum itaq; horum Nebulorum sordes (ne prestantes Juventutis Christiane indoles, diutius in perniciem inquinare queant) ex illorum scriptis expurgare, († sicuti jam factitari ceptum est) opus sanè esset Heroicum, & Principibus dignum Christianis.

It wer' derefor' a happy ting (ingenuous Readers) dat all deſ' dangerous stumbling-bloks (at wie we often see our eildren [our dearest eildren] to stumble and fall) wer' qit' removed out of deir ways; dat in deir holsom and necessari Recreations, dey mig't, witout let, walk safely and uprigt. In de mean spac', (til dis publik good may bee happily effected) let us, in de fear of God, so mue de mor' circumspectly look' unto our foot'-steps; lest dat, wie fould' have been for our good, bee mad' unto us an occasion of falling. Let us in all our Sport's, avoid de fals delights of Lasciviousnes: wie doe so encervat' and enfeble de povers and faculti's boe' of body and mind'; dat dey wo ar onc' infected der' wit, doe hardly ever after prove good for any ting: but

It an offenc^e to God, a Scandal to good men, and, in the end,
Ruin to demselv^e : onfly wis^e dis aduantage, dat (lik^e (c)
dof^e we had thei^r harts wounded) dey dy^e lauging. Yea let
us, in our wol^e conversati^on, eschew evil and doe good : let
us be zelous in the servic^e of God, abhorring Sacrileg^e and
Superstition : let us be faithful in the lov^e of our neighbour,
abhorring Robberi and Oppressi^on : and let us so us^e the
transitori Pleasur^es of this lif^e ; dat we los^e not the perma-
nent joys of the lif^e to com.

(c)

ANNOT.

(a) **S**obri^e. † Hec tria perpetuo meditare adverbia Pauli :
Hec tria sunt vita regula sancta tua.

† Piscator in
locum.

(b) Motus Ionicos. i. * saltationes lascivas & petulantes : instar
Iontum, qui mollem saltationem, membrorum gestibus adinveniant.
Wie kind^e of Lasciviousnes, Atencus notes to be then commonly
used, wen the win^e is in, and the wit out. † Ionicam saltabant inter pocula.

* Coment. antiq.

† lib. 14. c. 5.

(c) * Iam trajecta precordia in preliis, risum attulisse traditum
est.

* Arist. de Partib. animal. lib.
6. 10.

3.

F I N I S.

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